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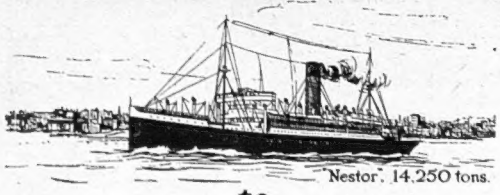

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The BYSTANDER

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BYSTANDER COMMENTS

ON VARIOUS TOPICS

OF THE TIMES

"The World's mine oyster
Which I with PEN will open"
—PISTOL *(modified)*

The Wedding

It is an intense relief to quiet-loving Englishmen that Dom Manoel, one-time King of Portugal, has at last married Princess Victoria of Hohenzollern, and everybody—including the citizens of the Portuguese Republic—hopes that their life at Twickenham will be a long and happy one. In toasting his daughter as "Queen," Prince Hohenzollern expressed a naturally pious paternal wish, echoed, I daresay, by high Imperial kinsmen. Nevertheless, it is to be doubted if a Restoration of Dom Manoel, not in any case an imminent political event, will be hurried on by the fact that the Queen-prospective is a German.

***

Our Prerogative

Now that the *Times*, following the solitary example of THE BYSTANDER, speaks of the bridegroom as Dom Manoel, and not as King, perhaps the rest of the British Press will follow suit. It is well that there should be one resident and one only in our islands bearing that auspicious title, and that is His Majesty George V. Had Manoel abdicated, the title might have been given in courtesy, but as it is the use of it implies a British sympathy with his pretensions which is non-existent. We wish our Portuguese friends and allies to live under whatever Government they prefer.

***

Boring

Whatever the merits of the official policy of the Government outlined by Lord Haldane to the American Bar, nobody can complain that there is not enough of it. His Lordship, having announced that he was about to give utterance but to "a single thought," talked six columns and a bittock. "What is he like," asked somebody at the American bar (round the corner) "when he opens his entire mind?" I should like to answer, but cannot, as I have never known anybody who has survived to tell the tale.

***

Mystifying

The speech is to be translated into French, German, and Chinese. It might have been delivered in the latter language for all that Lord Haldane's countrymen knew about it on the morrow. The day after, however, he proclaimed that it was an "official statement," and the newspapers then, very kindly, snippeted it for us.

***

Condensed

Boiled down to two short sentences, the "policy" is: To recognise the European group system as an instrument not of war but of peace: to form an Anglo-Saxon group with ethical and social ideals of its own. We venture to go one shorter, and to say that the policy is in Europe to stick our heads into the sand and in America into the air. We are to see peace where there is no peace and brotherhood where there isn't much of it.

***

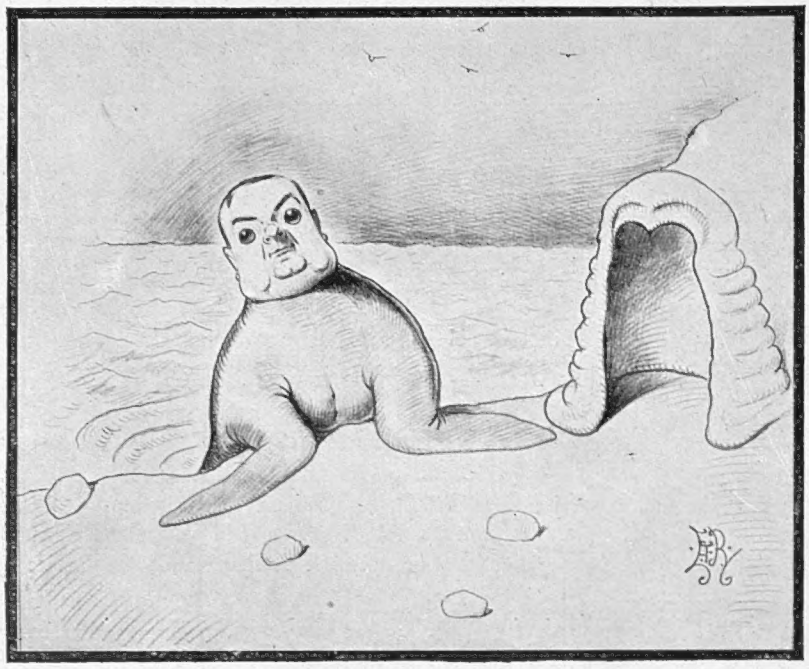
A Fool's Paradise

If England likes to pretend to see olive branches instead of bayonets, nothing can prevent her. Even when stabbed to the heart, she can always die remarking that she is sure it's all a mistake. As to the "Anglo-Saxon" group, seeing that the Anglo-Saxon element in the American continent will, in the next generation, be practically swamped by German-Irish-Latin-Slavonic-Hebraic, negro and yellow infusions, the United States will be little more racially akin to us than Europe. The Panama Tolls Bill

AN INTERESTING SNAPSHOT OF THE QUEEN

With Princess Mary, Prince Albert, Prince George and Prince Henry, taken on the occasion of the gathering of the Braemar Highland Society last week

Cartoons of the Week



THE GREAT SEAL OF ENGLAND (WOLSEY REDIVIVUS)
Lord Haldane returns to his natural habitat after a rollicking tour across the Atlantic
By E. T. Reed

showed us how much the "ties of sentiment" count with our cousins when interests really clash, and the next Canadian General Election will open our eyes to similar conditions there also. For our part, we have urged all along, and we urge again, that Britain, being in Europe, shall do as Europe does. We are in the game of armaments, and we must play it out. Peace may, and we hope will, result, but certain it is that it will not be brought about by academic six-column speeches in Montreal.

***

Autumn Theatricals

After the slump of the early summer, the autumn theatrical season seems to have opened with surprising brilliancy, and it is not so much a question of what shall one see as what mustn't one miss? Whether it be Parkerised at His Majesty's or Shavianised at the St. James's, there's evidently a boomlet in religious drama. What has been left undone for us by the pulpit is to be done by the stage. Mr. Shaw appears, however, to have succeeded in shocking those critics whose business it still seems to be regularly shocked.

***

Gaby and Manoel

Coincident with the nuptials of her erstwhile "king of a petty State," Mlle. Gaby Deslys, *soi-disant* "Queen of Art," appears before us at the Palace Theatre. And does she let the day of the wedding pass unnoticed? Not if report speaks truly. A member of the audience of last Thursday tells me that a wedding verse was specially interpolated into one of her songs, and when Gaby came to the refrain, "she smiled enigmatically, twiddled rather triumphantly that pearl necklace of hers, and sang the words 'I don't care' with unusual *abandon*."

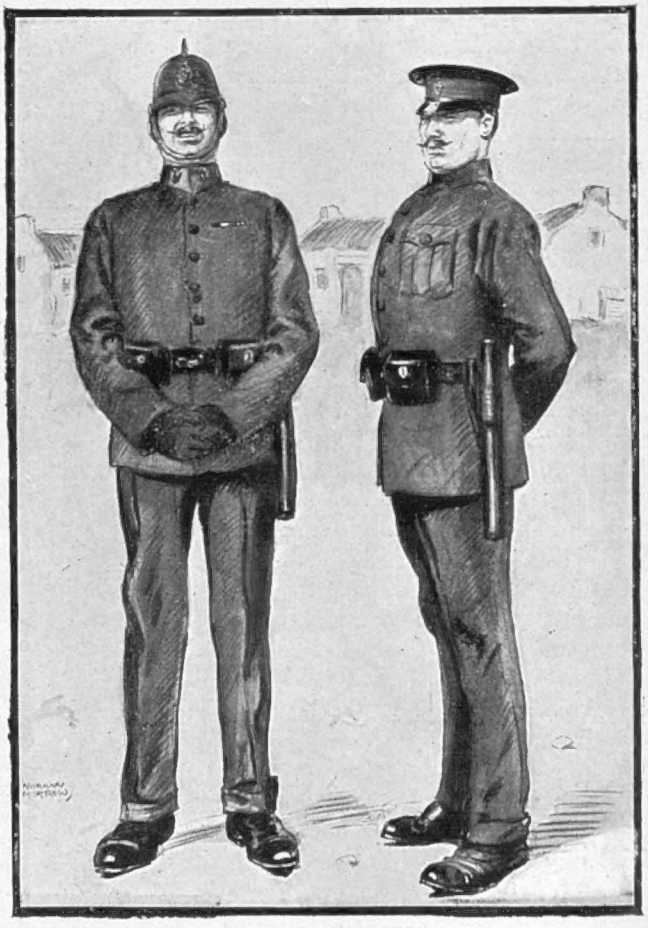
Behind the Times

This excitement in Calcutta about the coming visit of Maud Allan in her once-thought-to-be-advanced dances, as liable to endanger the prestige of English-women, is really very entertaining and also illuminating. Is it possible that in India they don't know that Maud Allan is now become a last word in respectability over here, the sort of "show" you don't take your maiden aunt to see for fear of—boring her? Haven't they seen any of the Tango figures or the latest frocks?

***

Flying High

Everyone has applauded Mrs. Winston's courage in going up in a waterplane, but it hasn't, perhaps, been sufficiently recognised for what a great object both the First Lord and his wife have been putting their nerves in their pockets, so to speak. Surprising as it may seem, Winston recognises the paramount value of advertisement, to a person or a cause, or both. And then you know, if the story *should* get about, it is possible that there may be more than one competitor for the next great "race" got



"IRISH COSSACKS"
The Dublin police, "heroes" of the recent sanguinary riots, as they are viewed by the Labour Party
By Norman Morrow

Those Charming "Internationals"!

JOHN BULL (*watching English and German Trades Unionists embracing effusively*): "Well!! Some of the 'War-at-any-Price' lot are bad enough, but, upon my word, *this* sort of thing simply makes me sick!! Nice lot of peace and tranquillity—and brotherly consideration—they give *their own countrymen!!*"

BY E. T. REED

L'Affaire George-Wolmer

up by a friend who is also quite an influential person in his way. No, sir, it's not all mere youthful recklessness, though that, of course, is popular too.

***

The Larkin Touch

It is difficult to suppress larrikinism, or, as they call it in Dublin, Larkinism. How can one hope to, indeed, when, for instance, a notorious London newspaper with a big circulation *de scandale* practically ranges itself on the side of Larkin, condemns the Dublin employers, and prejudges, against them, the case of the police? A great deal has been made out of the "innocent" people who were batoned during the riots. In Upper Tooting, perhaps, there might be something in it. But in Ireland———! Does any one tell me that any Irish man, woman, or child doesn't know what a row means, and the chances of hitting someone, as well as of being hit?

***

"Mean and Dastardly" Grandmother!

Anxious to pick up any stick with which to beat a lord, Mr. George will live to regret that which he has used on Lord Wolmer. To call it a "mean and dastardly" trick to say one has been "misreported" is to deprive public men of one of their favourite aids to the process of climbing-down. No reporter will thank Mr. George for his slobbering championship. The reporter knows, and his editor knows, perfectly well that the phrase "misreported" is a euphemism used by politicians who have lost their tempers or let cats out of bags or made mistakes. How many times have members of the present Government been "misreported"?

***

Unique and—

As to the Chancellor's reference to the clever son of Lord Selborne, one of the most popular young men of the day, as a "creature of this type," it will not hurt Lord Wolmer. Everybody knows his "type," just as everybody knows that of which Mr. George is happily the unique specimen.

—Unclassifiable

"A creature of this type," says Lloyd,
Of Wolmer—who is not annoyed.
For if a man's of type 'tis clear
He's others like him. Never fear,
Oh, George, that man should speak in kind
Of thee, for nowhere would he find
Creatures to which so cruel he'd be
As classify with D. L. G.

***

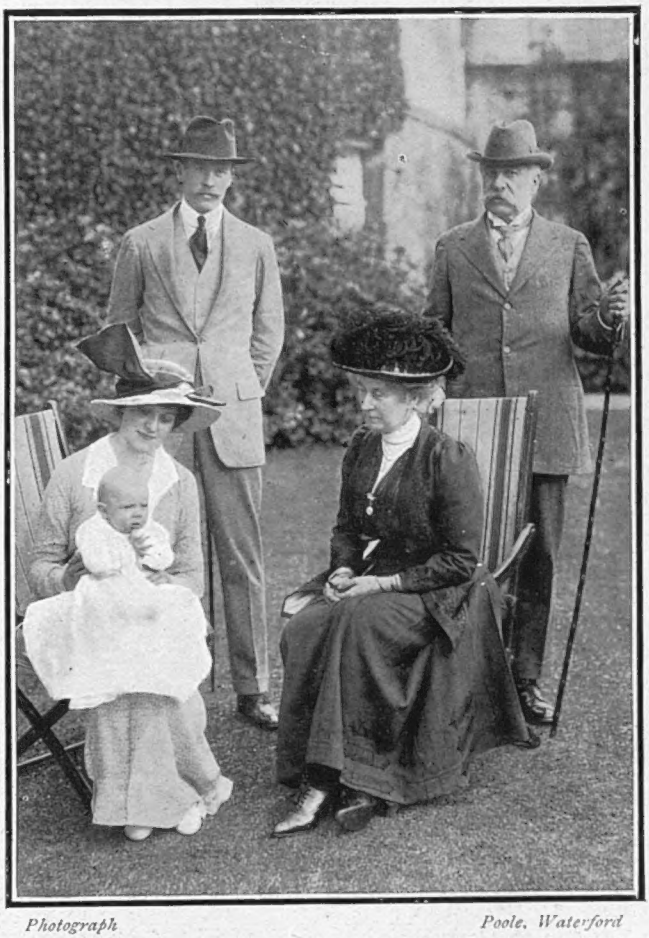
The Unbelievable

It used to be said that if one wanted safety in travel, one could always be sure of getting it when passing a point that had been the scene of a disaster. The unbelievable happened last week, when Aisgill became the scene of an accident reproducing in every detail that of Christmas, 1910. Will the public faith in the efficacy of "official inquiry" into anything at all stand this new test? If history repeats itself at Aisgill, why not elsewhere—whether at the scene of an accident by land or by sea? What, for instance, has actually been *done* to prevent another *Titanic* disaster? Do we learn our lessons, even when taught by the grimmest of tragedies?

***

Unwisdom

A great sensation was caused by the exclusion, at first, of the Press and of the men's officials from the Board of Trade Inquiry. In the case of the Press, the BOARD seems to have blundered stupidly. In that of the men's officials, it appears to have been wise. In cases of this kind the company and its servants should certainly be allowed to take counsel together, free from the pokings and pryings of Trade Union agitators. At the same time, it is out of such stuff as this that railway strikes are easily made, and a strike started with "Public Safety" as its pretended war-cry would enlist a good deal of public sympathy. It is to be noted that certain organs immediately took up the side of the men's officials. It may not be generally known that nationalisation is being secretly urged forward in the least likely of quarters.

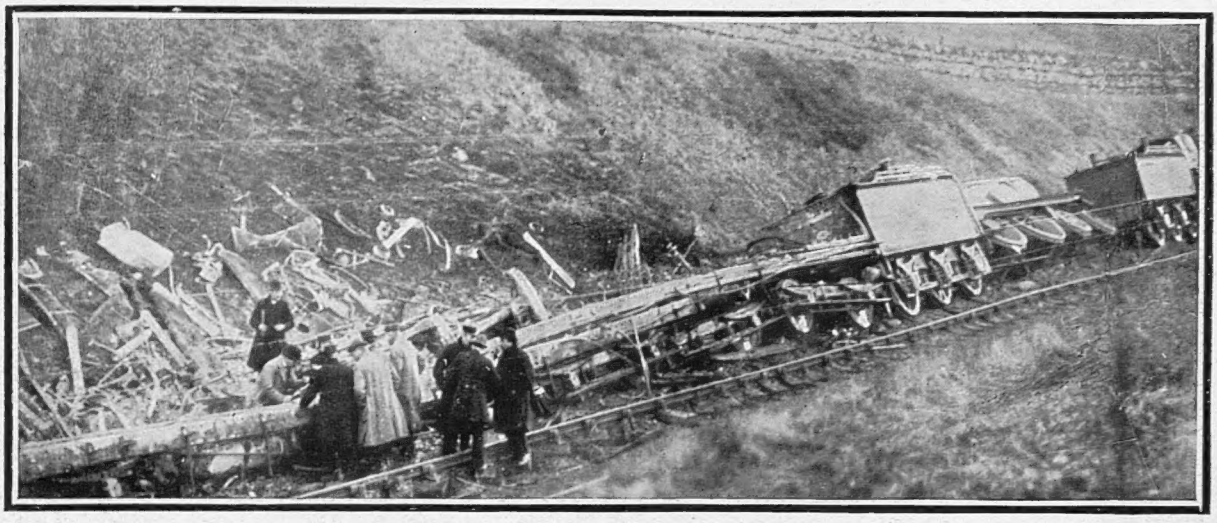


Photograph *Poole, Waterford*

THREE GENERATIONS OF THE BESSBOROUGH FAMILY

The above interesting group, taken recently at Bessborough House, Piltown, Co. Kilkenny, shows Viscountess Duncannon with her young son, the Hon. Fredrick Edward Neuflize Ponsonby, and the Countess of Bessborough. Standing are: Viscount Duncannon and the Earl of Bessborough

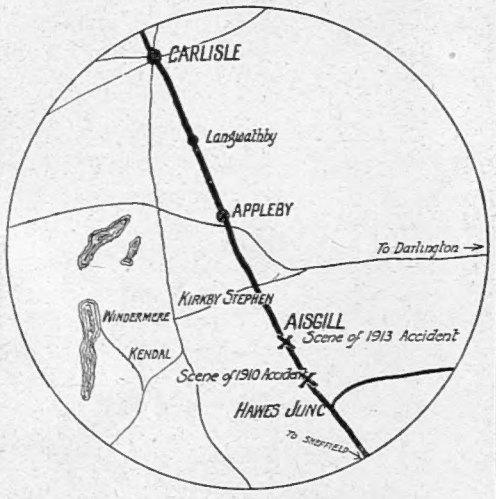
1910 Do We Need a Third Tragedy at Aisgill or Are Two Enough? 1913



THE SMASH NEAR AISGILL ON DECEMBER 24, 1910

THE 1910 DISASTER

1. RAILWAY. — Midland Scotch Express
2. PLACE.—Aisgill, near Carlisle
3. TIME.—Early morning
4. NATURE OF ACCIDENT.—Collision with stationary engines, followed by fire
5. CAUSE OF FIRE.—Fire spread by escaping gas
6. NUMBER OF DEATHS.—Nine
7. IDENTIFICATION. — Bodies of victims charred beyond recognition. Identification by buttons, jewellery, and clothing
8. STATEMENTS BY OFFICIALS.—Mr. PAGET, General Superintendent of the Line: "No doubt that passengers killed outright . . ." "bodies burnt after death"
   SIGNALMAN: "It was no mechanical failure. It was the human element that failed"
9. BOARD OF TRADE RECOMMENDATION.—Use of electricity in place of gas for lighting
10. PUBLIC OPINION.—"What shall be done to prevent recurrence?"



SKETCH-MAP SHOWING (with crosses) WHERE THE TWO SMASHES TOOK PLACE

THE 1913 DISASTER

1. RAILWAY. — Midland Scotch Express.
2. PLACE.—Aisgill. near Carlisle
3. TIME.—Early morning
4. NATURE OF ACCIDENT.—Collision with stationary train, followed by fire
5. CAUSE OF FIRE.—Fire spread by escaping gas
6. NUMBER OF DEATHS.—Fourteen
7. IDENTIFICATION. — Bodies of victims charred beyond recognition. Identification by buttons, jewellery, and clothing
8. STATEMENTS BY OFFICIALS.—Mr. PAGET, General Superintendent of the Line: "Death not caused by fire, but by collision"
   M.R. CO.'S SOLICITOR: "You will probably find that the cause was the failure of the human element"
9. POSSIBLE BOARD OF TRADE RECOMMENDATION.—Use of electricity in place of gas for lighting
10. PUBLIC OPINION.—"What shall be done to prevent recurrence?"

THE SCENE OF THE AISGILL DISASTER ON SEPTEMBER 2, 1913

The two pictures, the map, and the parallel summaries given above, tell their own terrible tale—that a railway disaster has repeated itself three years after, in all its horror, at identically the selfsame place, from the same apparent cause, leaving the public asking itself the same impotent question

Smiles—After Solemnity—

LIGHTEN THE SOMBRENESS OF DOM MANOEL'S GERMAN NUPTIALS

So intensely serious a function was the wedding of Dom Manoel and Princess Victoria of Hohenzollern that it is pleasing to be able to record that, for the benefit of the photographer, the Royal Party vouchsafed a few much-needed smiles. Our picture shows the bride and bridegroom, with the celebrated Dowager Duchess of Baden, one of the most experienced wire-pullers in the German Empire, and an intimate friend of the Kaiser

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"Alle Welt" at Baden-Baden

AN IMPRESSION OF THE GRAND STAND
After the finish of the Prince of Wales's Stakes on Sunday week last

HOT-WEATHER FURS
Seen in the Paddock

PARIS FASHIONS
Two charming gowns from the gay city observed recently in the Paddock at Baden-Baden

FRAU REY
A representative of Berlin Society, well-known, for all we know to the contrary

MME. MARGUERITE SPINDLER
A leading member of Vienna Society, renowned for her great beauty

The season at Baden-Baden, the beautiful Black Forest spa and most cosmopolitan resort in the world, is now in full swing. Here congregate, at the end of their respective seasons, social celebrities from France, Germany, Austria and England. A noticeable feature of this year's season is that nearly all the ladies to be seen on the beautiful lawns of the members' enclosure are wearing heavy furs, the latest tyranny imposed by Autocratic Fashion

of autumn, and quite the most important and epoch-making of these, to judge from a halfpenny contemporary's column of gush, signed by another youngish writer, is Mr. Compton Mackenzie's new novel.

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A Literary Mystery

A literary mystery has come to an end with the death of Pierre de Coulevain in a lonely room at a Lausanne hotel, the only home the well-known author possessed. When "Eve Victorieuse," the author's first work, appeared it became the rage of Paris. Several prominent leaders of Society were credited with having written it, and at least one lady coolly confirmed the rumour as regarding herself and assumed the laurels.

***

What the Governess Saw

But not even this tempted the real writer, Mlle. Favre, from seclusion, and it was left to a critic to unmask the impostor. Mlle. Favre continued to lead a mysterious and solitary life, with very few friends and acquaintances, though "Sur La Branche" and "L' Ile Inconnue" won her thousands of literary admirers.

AT THE GARRICK

MISS NEILSON-TERRY

Who makes love very charmingly in "The Real Thing" at the Garrick, adapted from Sacha Guitry's "La Prise de Berg-op Zoom"

(Photograph Foulsham and Banfield)

She gathered the material for her books as a governess in great families, and used the information thus obtained with immense success when her earlier profession failed her. Possibly it was because of her too extensive experience and insight into the homes of others that she never attempted to make one of her own, but wandered from place to place with innumerable trunks—a strange, pathetic figure.

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A Vaudeville Fracas

It is sad to hear that the actors in *The Picture of Dorian Gray* were not such a happy band of brothers as their enthusiasm for their parts might have led one to suppose, and that, at the last rehearsal, something like a *scene* happened. Fortunately the prime mover was brought to his senses, and his plea for forgiveness succeeded. The "foreign actor" proved himself cool in emergency, and—generous.

***

Censor-Actors

An interesting case may be looked for shortly, in which the question raised will be "Can Actors Censor?" Otherwise, may an actor exercise his discretion whether to speak or omit lines he deems likely to offend or disgust an audience?

Photograph *Sport and General*

AN EXCITING SPORT FOR THE MILITANTS

It is understood that ladies are taking seriously to javelin throwing. This seems to be absolutely the thing for the militants, not only developing a gracefulness of carriage, but inspiring a certain amount of awe and respect on the part of those against whom the javelin might be directed. Our photograph, taken recently, shows an enthusiastic javelin thrower practising in Greek costume

LONDON NIGHTS ENTERTAINMENTS

"Joseph and His Brethren" at His Majesty's Theatre

BY "JINGLE"

SIR HERBERT TREE has evolved a supremely interesting entertainment out of what is probably the oldest melodrama in the world. The immaculate hero is, of course, Joseph himself, who is as liberally persecuted as any modern melodramatic hero could reasonably expect to be; while villains to the number of twelve at least are enough to make the modern melodramatist's mouth water. To say nothing of the Bad Girl of the Family, who has practically an entire act to herself. Mr. Louis Napoleon Parker has compiled his book partly from the Bible itself, and partly from the historical section of the Talmud—the latter, with its more detailed version of the famous old story having, apparently, supplied him with matter for his "comic relief." And since Potiphar's wife, who is charitably nameless in our own Scriptures, is called Zuleika on the programme, I imagine Mr. Parker has also taken note of the version of the story given in what is generally called the "Bible" of Islam, known to the elect as *Rauzat-us-Safa*, a curiously interesting work issued, I believe, by the Royal Asiatic Society, though I have only a French translation of it by me at the moment. I mention these authorities in detail because to the uninitiated Mr. Parker might seem open to the charge of having invented his own "comic relief," whereas he is in the happy position of being able to quote chapter and verse for every departure he has made from the canonical version of the fine old story.

"PHARAOH"

As impersonated by Mr. Henry Vibart in "Joseph and His Brethren"

I understand that it was for a long time difficult to obtain the licence of the Censor for the production of this play upon the regular stage; and those who are familiar with the temper of the British public as regards religious matters must feel bound to commend the Censor's prudence. The man in the street will have no tampering with Bible stories, though it has been alleged that if they were reproduced verbatim as secular works he would never recognise them. Yet, as pure melodrama, the story of Joseph and his Brethren comes very near the ideal of a moral entertainment, since instead of being led off between detectives in the last act, as is usual in modern melodrama, the villains of the piece are in the end freely forgiven by the man they have so cruelly wronged. And is not that the sublime teaching of such religion as is left to us in these vandalistic days of the Higher Criticism? I do not think anyone is likely to object to the production at His Majesty's Theatre; but if there be a dissentient I will venture the opinion that he might go farther and fare considerably worse.

The first act keeps pretty closely to the Bible story (with which I am bound to assume the reader is familiar). It carries us up to the point at which Joseph is taken from the pit into which he had been cast, and sold as a slave into Egypt. The scenery and the setting are most happily reminiscent of the highly coloured pictures to be found in the massive old Bibles that our mothers used to read, where the trees were always very green and the clothes of the men extremely red. The story is told with a beautiful impressiveness; indeed, the first act by its very simplicity and its closeness to our own authorised version, seems to me to be the most artistic of the four acts of the play. The second act is called on the programme "The Temptation." It deals with the famous advances of Potiphar's wife, Zuleika, and if I may say so, deals with them handsomely. Although the Book of Genesis is given as the authority for the scenes of this act, it is obvious that some of them rest on the authority of the Talmud as well—especially the incident of the young lady who was so lost in admiration of Joseph's beauty that she did not notice that she had cut her finger badly with a knife until one of her dear friends called her attention to her singular absence of mind.

I do not know that anything is to be said of the scene between Joseph and Zuleika except that it is, perhaps, a little commonplace. Miss Maxine Elliott, who is the lovely Zuleika, plays the character as if it were part of a West End drama. One seems to lose all sense of the remote antiquity of the story at

MR. SHAW'S HISTORICAL SATIRE

this stage; though, to be sure, the manner of the temptation in question is not likely to have varied to any appreciable extent since this singularly intimate story was first written. It has been pointed out by historians both sacred and profane, that human nature does not appear to have changed in the least degree since the earliest human records; and it may well be that Miss Elliott, in giving such an apparently modern reading of her part, is merely emphasising the historical fact of the unchangeableness of the eternal feminine.

OLD-TIME MARTYRS IN "ANDROCLES AND THE LION"
Not to be confused with hunger-strikers

The scenes of the play that are laid in Egypt are quite admirable for their decorative effect; and the taste of the natives of the period for mural hieroglyphics everywhere is liberally demonstrated. Those were the good old days in which a court official would one morning be presented with a tablet of clay stamped with representations of two very wild birds and a battle-axe, and would gather dismally from them that he was about to be called upon to hand in his checks. The scene of Joseph's prison is a nice example of convincing effect produced by the simplest methods, and the sudden change from the gloomy walls to the splendour of the Pharaoh's throne-room affords a satisfying contrast that has a dramatic value of its own. The delicately humorous futility of the interpretations of the magicians and astronomers of the Pharaoh's dream is fully authorised by the Talmud version of this story; and the antecedent failure of the official experts makes Joseph's triumph naturally all the more complete. Joseph is represented by Mr. George Ralph, who, in addition to an excellent elocution, has the advantage of looking the part of a hero of "handsome form and face." Sir Herbert Tree is the Patriarch Jacob, and in his hands the character acquires a fine dignity and an imposing grace. The production as a whole is, of course, frankly theatrical, and it loses in artistic value to a corresponding effect accordingly. It possesses, however, quite an unusual interest from the theatre-goer's point of view, which will, no doubt, be duly reflected by the box-office receipts. Not the least delightful parts of the entertainment are the ancient melodies reproduced and set to familiar words and sung by a small choir before the rising of the curtain on each act. This occasional musical interlude is brevity itself; but it impressed me as being singularly appropriate to the work in hand.

A TOUCHING ARENA SCENE IN "ANDROCLES AND THE LION"

"ANDROCLES AND THE LION" AT THE ST. JAMES'S THEATRE

Mr. George Bernard Shaw has always passed what the late Mr. W. E. Gladstone called "a contentious life," and it will, therefore, probably cause him neither surprise nor pain to learn that his latest masterpiece is likely to provoke a great deal of hostile criticism. The story of Androcles and the Lion as we had it in the days of our youth was to the effect that Androcles once befriended a lion by extracting a troublesome thorn from its paw. When Androcles was subsequently condemned to be torn to pieces for the offence of being a runaway slave the animal selected for the job proved to be the very Lion he had formerly doctored. And as it appears that even lions are sportsmen enough not to go back on old friends, the faithful creature in question did not bite him even a little bit. Mr. Shaw has taken Androcles and his adventure and worked it into a very modern version of *Christianes ad Leones*. Androcles becomes, in fact, a Christian martyr, and the subsequent proceedings resolve themselves into a sort of parody of that famous play, *The Sign of the Cross*, which was held by many worthy people to be something of a religious function rather than a merely sensational melodrama.

It is strange that Mr. Shaw, who is an intensely religious man himself, should have gone to the length of

Sir Herbert Tree's production of the familiar story of Joseph and his Brethren contains just that mixture of religion and emotionalism which is at all times so popular with the mass of the playgoing public. It is beautifully mounted and staged, and promises to enjoy the usual "obstinate success"

BY NORMAN MORROW

SHAW PLAIN and WILDE COLOURED

poking fun at the blind faith of the masses. His experience as a controversialist must have taught him that the majority of orthodox people have practically no knowledge at all of the history or details of the faith they profess; and they are, therefore, not able to detach themselves from their beliefs and examine them with an impartial eye. In the midst of a really delightful riot of wit and wisdom Mr. Shaw pauses now and then for no apparent reason than that of pure "divilment," as they say in Erin, to cast ridicule upon things that many people hold to be sacred. Granted that Mr. Shaw is merely voicing his conscientious convictions, he is too old a hand at the game to be obsessed by the idea that he alone has at last found the "Ter-ruth" which must be rammed down the throats of all men at any cost. That sort of thing may well be left to the lesser philosophers. Curiously enough, there is a line in the play itself which seems to sum up the position conclusively. When the heroine (Miss Lillah McCarthy) is walking to the arena to be mangled by lions because her religion forbids her throwing incense on the altar of a heathen god, someone tells her that if she cannot throw the incense as a matter of conviction she might at least do it as a matter of good taste. Precisely.

Apart, however, from Mr. Shaw's frenzied attempts to give effect to the old proverb that teaches us that the heresy of yesterday will become orthodoxy to-morrow, his fable teems with the usual liberal supply of good things. The plot, after all, is a mere nothing; and the antics of the Lion, though cleverly performed by Mr. Edward Sillward, are a little cheap for a dramatist of Mr. Shaw's calibre. But the delight of the play is in the shower of happy epigram that the author has ready to meet every new situation. Mr. Shaw has always lived ahead of his time, and while his *Androcles* will doubtless be a sheer delight to very modern people, old-fashioned folk who somehow manage to survive even in these times, will not be too ready to give the piece their blessing. Mr. O. P. Heggie's performance as Androcles is quite a remarkable feature of a noteworthy piece; while the fact that the production is in the hands of Mr. Granville Barker gives it an added claim on the esteem of the public.

JINGLE

What a Picture of Dorian Gray!

At the Vaudeville production of *Dorian Gray* I saw in the audience many who looked like ghosts, but among them, to my surprise, was not the real ghost whom one most expected to have risen specially to the occasion—that of the unhappy author of *Dorian Gray* himself. Accustomed as he was in life to cruel experiences, none of these could have exceeded in harshness the posthumous one of seeing his book so cruelly misused.

Dorian Gray is not, of course, dramatisable. Had it been, Wilde was a business man, and would have done the thing himself, decently. The only stageable things about it are, first, the epigrams (which have been said to death already), and, second, the transformation of the picture. The "sins" of the hero are not stageable. Even in the book itself it was not indicated precisely what they were, Wilde having left the solution of the problem to the choice of the public—which was, of course, to invite the worst.

The crime-in-chief of the producers of the Vaudeville play has been the attempt to visualise where Wilde had the art to leave obscure. In creating for the stage Dorian the needful "sin," they have represented him to us as the last type of miscreant Wilde ever had in mind. Instead of a beautiful English youth passing languidly into decadence of soul while retaining beauty of face—a poet's conception—we see before us a mature foreign actor, acting with energy and furious accent the part of a soulless cad. The Dorian Gray of Wilde would certainly have had no truck with such a Sybil Vane as is shown us, and it would not have been such "sins" as his abandonment of her because of her failure as an actress that would have caused that disfigurement of the portrait.

Even in their attempt of the impossible, the adapters might have done better. Instead of endeavouring, in the scene at the East-end theatre, to make us see Dorian in the act of "sinning," we might have been given a drawing-room scene in which his sinfulness could have been inferred from the dialogue, and into such a scene much good epigram could have been introduced from other Oscarian sources. Again, having failed, presumably, to get any young English actor to play the dubious part of Dorian, and engaged a foreigner, why not have supported him with an entirely foreign company, and played the unplayable play in a language in which much could have been left to the misunderstanding? If the principal part had to be played in Franco-English, all the other actors, I am sure, could have learned to speak it quite as easily and as quickly as M. Tellegen did. It would have saved the hero from seeming so lonely, as well as so preposterous.

M. Tellegen has been praised for his playing. He deserves congratulation on his energy and apparent sincerity. But he overacts the part and, at the end, commits a fatal blunder. His Dorian twenty years after, instead of retaining his youth—the whole *motiv* of the book—is forty in every sense of the horrid word. And then ——dear, dear, I could go on for pages about it, but for the printer.

C.

Dorian Gray and His Picture

A CHARCOAL CARICATURE OF M. LOU TELLEGEN

IN "THE PICTURE OF DORIAN GRAY" AT THE VAUDEVILLE

M. Lou Tellegen puts in much hard and conscientious work, but though Nature seems to have given him the needed facial attributes, the adaptation of the play and his own method of acting combine to prevent anything like fidelity to the original of Oscar Wilde

BY VERA WILLOUGHBY

DOWNWRITINGS

THE PUBLIC AND THE MUSIC-HALLS

JACK JOHNSON is, I suppose, in newspaper parlance, a "dead story." The public having failed to be scandalised at his treading the boards of places of entertainment made pure by the presence of Miss Marie Lloyd, Mr. Joseph Elvin, Mr. Thomas Dunville, and other presenters of life in its more refined aspects, the sooner it is forgotten that we were all asked to be scandalised the better. One can always be hypocritical about something else—provided hypocrisy is still suspected by Fleet Street to be a marketable ware.

I don't go to music-halls myself, and should not pose as an authority as to what is or what is not suitable for their audiences, but the question seems to have raised a whole crop of controversies, on some of which one may ask permission to say a few words.

THE CHANCE OF A LIFE-TIME

COMEDIAN (whose turn is next): "I'm afraid I can't go on to-night. I feel so awfully funny"

MANAGER: "Good heavens! man. Go on at once and make the most of it while it lasts"

By Laurie Tayler

One of these is the question of colour prejudice. The reception of the Johnson "scandal" has proved that all attempt to work that up in England is foredoomed. The black face not only has no repulsion for us, but on the contrary, real or made up, it was for a generation regarded as *sine quâ non* to public humour of any kind. The next question was should a man's moral character, be he black or white, be considered a reason for his exclusion from plying his "profession" as a public entertainer? The decision in this case has been hardly less emphatic. It has been made clear that it is entirely a question of supply and demand. If a manager chooses to put on his boards a public character who has compromised himself with Justice, whether such appearance is or is not to the public taste is entirely for the public itself, not newspapers in search of a silly season scare, to manifest.

Fleet Street, in this case, has been told flatly to mind its own business—that is, to provide the news and its comment on the news, but not to attempt to impose a standard of its own as to what the public shall or shall not see at places of entertainment. The wider and more permanent controversy is—well, I will quote from an article in that excellent weekly journal the *Nation*:

> The entertainment of the public is an art. Those who take part in it have some gift or accomplishment, native or acquired, developed by labour and industry, by which they amuse and interest an audience. To use the music-hall stage as an opportunity for satisfying a morbid curiosity about persons whose names appear in the newspapers is to degrade the function of the music-hall artist.

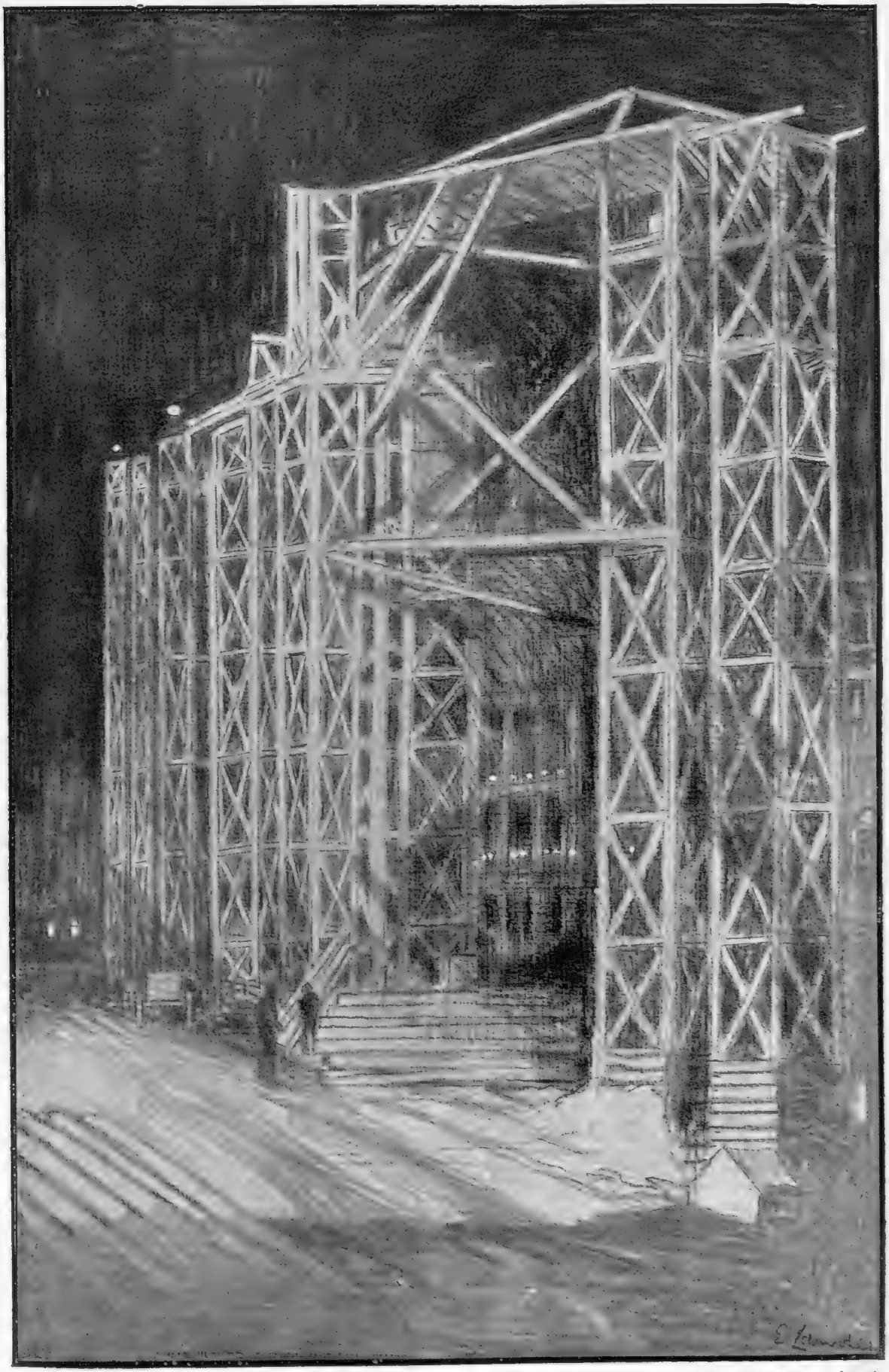
Well, now, indeed—as Mr. Lloyd George would say—but is it so whatever?

My friend of the *Nation* says "to entertain the public is an art." So, I suppose, it is. It is also a business, and when you combine an art with a business in this wicked world, the test of success is whether you do what you set out to do. The art of entertaining the public is—to entertain the public, and if there is anything under High Heaven (or within it) that the public wants to see, which can be brought before it at any cost, well, now, to goodness, isn't it going to be the business of the music-hall manager to try and get it? Why must he be expected to limit his engagements to those who are pleased to regard themselves as "artists"?

In the case of Jack Johnson, it seems to me that a man who has devoted his whole life to spectacular displays of the strength of his own muscles is at least as much an "artist" as he who devotes his to the exhibition of the physical acquirements of trained animals, against which "artist" no murmur is raised by the "profession." But that is an aside.

Buckingham Palace Improved

A DISCOVERY AND A DISILLUSIONMENT



Having read, while on his holidays, of an improvement to Buckingham Palace, our artist on his return visited St. James's Park by night, to be greatly impressed with what he at first thought to be a complete reconstruction of the Royal domain. On closer inspection, the "improvement" turned out to be only temporary—mere scaffolding. The Palace, refaced and redecorated, will be the same old Palace

BY E. LANDER

THE PUBLIC AND THE MUSIC-HALLS (*concluded*)

If music-hall comedians are convinced that it is they, and they alone, who have the divine right to entertain the public, let them combine to defend their right, and if they regard as illegitimate rivals a negro pugilist, a society divorcee, the wife of a homicidal maniac, a returned explorer, a released convict, the heroic saviour of a shipwreck, or any other person whose name has appeared in the newspapers, let them do their very uttermost to drive them out, as would any other body of workers those whom they regarded as unfair competitors. If, as a result, they succeed in cornering the "halls" for their own efforts, I shall take off my hat to them as one does to all other *successful* combatants. But do not let them expect me, as a member of the British public, to take sides in advance. I shall reserve my right to my own judgment, and in forming it shall place myself in the position of a frequenter of music-halls.

Were I such a person I should say to Management: "I look to you, in exchange for my shilling, half-crown, or five shillings, to pass my evening agreeably for me. If you succeed, I shall come again and recommend my friends to do the same. If you do not, I shall go elsewhere. I am not concerned how you amuse me, merely that you do amuse me."

It then becomes the affair of the Manager. If that gentleman, having me and my fellows in his mind's eye, supposes us to be likely to be interested in the appearance of Jack Johnson—as a music-hall patron, I most certainly should be so interested—it seems that he has an undoubted right to place Jack Johnson before me, or Mrs. Evelyn Thaw—the great Harry himself, if he can get him—or President Huerta (when he's free), or Yuan-Shih Kai, or Abdul Hamid, or anybody whatsoever who may happen to interest me as a member of the public.

A "music-hall"—ridiculously so named: why not change it?—is a sort of place in which people make exhibitions of themselves. I do not admit that the making of a public exhibition of oneself should be regarded as a closed profession, and should I at any time succeed in making myself really notorious and desire, in consequence, to show myself before the British public in the flesh (decently clothed, I hope, still)—well, then, let my ragged, red-nosed, bare-legged, kilted, or clerical-collared "professional" friend understand that if he raises any objection to my appearance I shall tell him to go and hang himself.

Before I finish quite, I have one solemn reminder to make to the Press. Note ye, oh! my brothers, the new thing that has come out of this controversy! The music-hall profession, for the first time, wags its finger in deprecation of "notoriety gained through the newspapers." . . . Let us respect this deprecation, and when next we hear that Miss Marie Lloyd has lost her jewels, Mr. Henry Lauder, at golf, has holed in one, Mr. Henry Tate has gone up in an aeroplane, and Mme. Pavlova has given a garden-party to the Unionist Front Bench, let us say nothing about these things. Artists, all of them, for art's sake, despisers of public show elsewhere than before their audiences, they will wish us to regard all other activities as belonging to the sacrosanctity of their private lives, and, therefore, unpublishable.

DOWNWRITER

Another "Handel" for the Germans

To the Editor of "The Bystander"

SIR,—I beg to add another stipulation to your generous offer of Handel to the Germans—that is, in addition to their taking the Handel Festival and the Crystal Palace, that they also remove by force any person bearing "Handel" as his name or part of his name.

Yours faithfully,

Sept. 3, 1913. EX-MARCONI COMMITTEEMAN

Photographs] MISS MARIE TEMPEST

Who will produce a new play, by Henry Arthur Jones, entitled, "Mary Goes First," at the Playhouse on September 18

MR. GRAHAM BROWNE [*Hoppé*

Who will play the part of a lawyer in Mr. Henry Arthur Jones's new play, "Mary Goes First"

"On with the Dance! Let Joy be Unconfined"

—Byron

A great effort is being made by the English Folk Dance Society to popularise our somewhat neglected national dances, and with this object in view, it has been holding a Summer Shakespeare Festival at Stratford-on-Avon. Running conjointly with the Society is a School of Folk Dance and Song, under the direction of Mr. Cecil Sharpe, which enrolls a number of teachers possessing a thorough knowledge of the way in which folk dances and songs should be performed. Is it possible that the revival of Morris Dancing will tend to rouse the average Englishman from his natural apathy towards dancing generally? It is doubtful. Our photograph gives an impression of the animated scene to be witnessed throughout last month in the Shakespeare Memorial Theatre Gardens, Stratford-on-Avon

Jewellery of Note

OF a gems there is perhaps none so self-sufficient as the pearl: certainly none is so especially suited to the needs of the modern *toilette*. But a rope of pearls without blemish is difficult to find, and still more difficult to pay for. Fortunately, however, Science has come to the aid of the woman of fashion, and has provided, in the beautiful Tecla pearls, perfect counterparts of the natural gems.

To see these wonderful facsimiles at the Old Bond Street *salon* in perfectly matched and graduated necklaces or mounted in pendants, brooches, rings, etc., is to realise how complete is the triumph of the Tecla laboratory.

Reproductions of genuine rubies, emeralds and sapphires, also enter into the activities of this famous French House, and with like success. Tecla gems are mounted exclusively with real diamonds in platinum and gold settings of rare individuality and exquisite design.

M. SANTOS-DUMONT

Who became famous in 1902, and retired from competition-flying in 1909. He is again taking up aviation, but only for pleasure

The Strain of Flying

HOW LONG CAN THE NERVOUS SYSTEM STAND IT?

M. LOUIS BLÉRIOT

Who made his name in connection with aviation in 1906, but who has taken no great active part in flying since 1910

THE determination of M. Santos-Dumont to again take an active part in aviation raises an interesting point. It has been very noticeable since flying came to the front how this man and that will jump into fame by some daring feat in aviation or a new invention for aeroplanes. A few months (or perhaps only weeks) and the "birdman" retires with his laurels and is not heard of again in connection with public flying contests, except in a general way. Men like Farman and Blériot, whose names were on everybody's lips for a few months or more in connection with records in flying are striking examples of the fact. Grahame-White and Sopwith both have practically retired from the more ambitious flying feats and confine their efforts now to the building of machines and the organisation of flying events, although it is only a matter of two years since they made their names in connection with flying. Why is this? Is it that the nervous strain of the sport is so great that a few months battle with the air brings the aviator's nerves to breaking-point, or that only when in the very pink of condition and full flush of reckless youth and enthusiasm does a man feel justified in taking the fearful risks of attempting new records in the air? The exception that proves this rule of early retirement from epoch-making flights is a striking one. The unfortunate Cody, of course, stuck to his guns, or, rather, flying-machines, for many years until he met his death last month at the age of fifty-two. I have in my mind another man who broke this unwritten rule and who persevered in his attempts to conquer the air long after he had become famous. I refer to the Hon. C. S. Rolls, at once a mechanical genius and daring experimenter, who met his death whilst flying at Bournemouth.

M. HENRI FARMAN

Who first came to the front in aviation in 1907, but since 1912 has practically given up competition-flying

Santos-Dumont's return to flying is not actually another exception. His intention is to make use of aeroplanes merely for pleasure, and he is not, I understand, out for more records or inventions. He was, of course, the real pioneer of flying, being the first man in Europe to make an actual flight (in 1906). The reference to the date of this first flight brings home to one the extraordinarily rapid progress that aviation has made. Only seven years ago Santos-Dumont's flight of some seconds was world-famous, and now to-day he talks of using aeroplanes in the same way that one uses a car! A.S.A.

MR. C. GRAHAME-WHITE

The holder of several big prizes for flying, and who became famous as an aviator in 1910. Although his interest in aviation is still keen, he takes no great active part now in competition-flying

MR. T. SOPWITH

Who made a name for himself in 1910, but who has given up taking part in public flying contests since 1912

The Regatta of the English

YACHTS TACKING UP THE RIVER DART

Photographs

THE YACHT "PAULA III" (with fairer craft in foreground)
Owned by Herr Ludwig Sanders, sailing up the River Dart

Of the many Regattas taking place annually round our coasts, that of Dartmouth is one of the most, if not actually the

Rhine—Dartmouth En Fête

Sport and General

"I SAW THREE SHIPS GO SAILING BY"

The *Lady Anne*, *Marjorie*, and *Scout* passing the Tower of St. Petiox, on the Dart

most, picturesque. This quaint little seaport is situated at the mouth of what is known deservedly as the English Rhine

"'Twixt Nature's Immemorial Walls"

THE GORGE OF THE RIVER AAR AT MEIRINGEN

Switzerland has many wonderful gorges with which to impress the traveller, but none more striking and impressive than the Gorge of the Aar, near Meiringen. Penned in by precipitous mountains on each side, the river rushes through with a deafening roar for considerably over a mile, the rocky sides in some places almost touching. The gorge opens out on the far side from Meiringen on to the famous Grimsel Pass, to which, indeed, it is a short cut for the pedestrian

The "Bystander" Series of Short Stories

BÊTISES DE CAMBRAI

BY EDITH COWELL

MADAME was sitting up in bed, drinking her morning cup of chocolate; Monsieur was before the mirror, struggling in the half-light with his collar.

Outside, the August sun was shining brilliantly over the roses and geraniums; but only a chastened light was permitted to penetrate into the room; for Madame was a wise woman, and no one—certainly not Monsieur—was allowed to gaze on her face in the cruel morning light before she and Ambrosine had spent their daily hour before the mirror.

True, it was reported that Paule, Madame's step-daughter—for Monsieur also was wise in his generation, and had married twice, marking down in each case a very substantial *dot* — had penetrated into the sanctuary one morning by stealth, and had afterwards informed her friends that "Madame was as yellow as a lemon!"; but this was, of course, not only an ill-natured remark, such as no one but a plain and elderly step-daughter would dream of making, but it was also a very stupid one; for no one, gazing on the perfect pearly pallor of Madame's complexion, would dream of believing it.

"*Cher papa*," murmured Madame. "It is so long since I saw him! I really must go and pay him a visit to-day."

"It is certainly your birthday to-morrow," replied Monsieur—not without malice.

"Yes," admitted Madame, gently. "He is rather forgetful—poor Papa! At his age——" she added hopefully, thinking of his not inconsiderable fortune.

"At his age," said Monsieur, decidedly, "he ought to know better than to be seen about at Trouville—of all places, and in the height of the season—with that——"

"Yes; I shall certainly mention it," murmured Madame.

Then she rang for Ambrosine.

"What time is it?"

"Half-past eight, Madame."

"Prepare my bath at once, and get everything ready. Also, order the motor for ten o'clock."

"*Mais—— Pardon*, Madame;—but it is an impossibility! Madame remembers that it is the day for——"

She paused discreetly, and glanced at Madame's hair, now almost hidden under a wonderful gossamer cap, which underwent a mysterious and lengthy process every Thursday morning; for which reason *déjeuner* was always an hour later.

"Don't talk nonsense! Get everything ready!" snapped Madame.

The maid took a key—carefully hidden in a spot known only to her and her mistress—and unlocked the door of the dressing-room, into which no third person was ever allowed to enter. A minute later Madame followed. The door was shut and locked.

At ten o'clock, precisely, they appeared again—Ambrosine with the satisfied air of one who has fought a good fight; Madame with the assurance of one who knows she need fear no rival.

Half-an-hour later, the motor rolled smoothly into Paris. At twelve—after a few necessary visits to the *modiste*, the *corsetière*, and the beauty-doctor—Madame arrived at Papa's flat.

Angelina, the ill-favoured but pricelessly discreet housekeeper, opened the door, and regarded the visitor with a rather doubtful air. She was not quite sure if Monsieur was at home. Would Madame be so kind as to wait a little moment?

Madame shrugged her shoulders, and waited on the doorstep. She had no desire to surprise any of Papa's little secrets. Besides, she knew them all.

However, it appeared that at that moment

Mr. Marshall Whitlock, an American golfer says: "Golf and brains do not seem to assimilate"

Above is a glimpse of over-brainy golfers of the future being operated upon by club experts to reduce or sterilize their surplus brains previous to playing off a cup tie

By E. Bruce

(All rights strictly reserved)

there were not any secrets. Angelina returned almost immediately, cordially inviting Madame to enter; and Papa himself met her, with effusion, at the door of his bedroom.

"*Ma chère petite!*" he murmured, opening his arms.

"*Cher papa!*" she returned tenderly, giving him a small portion of her neck to kiss.

"So long since I last saw thee!" he sighed.

"Yes, dear Papa." (I will not mention my birthday until after *déjeuner*, she reflected wisely.)

"Thou wilt stay to *déjeuner?*" he inquired, anxiously.

"Of course, dear Papa."

"It is ready: let us go at once," he said, holding open the door.

But Madame was not going to be hurried. Looking round the bedroom, her sharp eyes had discovered a most fascinating parcel lying half-open on the bed.

With the liberty of a spoiled child (of forty-five) she peeped between the folds of the tissue paper, and drew out a parasol—but the most charming parasol, with one of the newest handles!

"Yes, yes, my little one; I bought it for thee," declared Papa, hastily.

"But, Papa, thou gavest me one exactly like it last month. *Tu ne te rappelles pas?*"

"Ah, true," agreed Papa, hastily. "This one is for Yvonne" (his other daughter, the widowed Madame de C.)

"But, Papa, thou gavest her one also at the same time."

"Thou art right, my dear little one," admitted Papa, humbly. At my age—" he sighed piously, and cast up his eyes to the ceiling as who should say "I shall soon be gathered to my fathers, and my dear daughters will inherit my not inconsiderable fortune."

But Madame refused the delicate consolation.

"Papa," she said, severely, "thou boughtest it for that——"

Papa blushed like a débutante.

"It is too bad, *tu sais*," continued Madame, sitting in judgment on the bed. "When Maurice—(he of the collar and the malicious tongue)—told me he had seen thee at Trouville with her——"

"Ah! so Maurice has seen her? What did he think of her? Did he mention her——?"

"He mentioned her thick ankles," said Madame, cruelly.

Papa looked anxious, as any man might whose reputation as a *connoiseur* of beauty was at stake.

"They *are* just a trifle thick," he murmured, regretfully.

"Now, Sidonie," he added, referring to the immediate predecessor of the lady of the thick ankles, "had ravishing feet and——But her temper, my dear!—and her extravagance——!"

"Papa," demanded Madame, severely, "why must thou always ——?"

"My dear," replied Papa—not without dignity, "I am a lonely old man. The two most elegant women in Paris—I refer, my dear little one, to thee and thy sister——"

"Yvonne is the plainest woman on earth. It always annoys me when so many people say she resembles thee," said Madame, sweetly.

But even this Papa bore with meekness.

"Poor Yvonne! She certainly has not thy complexion," he murmured, shaking his head.

Then, of course, Madame capitulated.

"*Cher papa!*" she explained—(and her voice was a caress)—"let us go to *déjeuner*. I should not have spoken. I thought it prudent just to give thee a little hint—— People are so critical!——"

("Besides," she added, mentally, "how much worse it would be if he took it into his head to marry!")

"*Tu as raison*, my little one," agreed Papa, warmly. "I shall certainly be more careful next time. Her ankles *do* leave to be desired!"

"Papa, thou art incorrigible!" cried Madame, laughing.

Then, placing her hand on his arm, she allowed herself to be led into the next room, where *déjeuner* was laid for two.

Papa, whose manner had been unusually serious, suddenly re-gained his spirits.

"*Eh bien, ma chère petite*," he asked, when the *hors d'œuvres* had been removed, "and so to-morrow is thy birthday? I have already posted my little offering, in the hope that it would reach thee by this evening."

(Angelina smiled. She knew that her master had not posted anything that morning. She also knew how he had been amusing himself.)

Déjeuner over, Madame—having got what she wanted—was in a hurry to be gone.

"Yes, yes, my dear; be quick!—that is, do not let me keep thee," cried Papa, cordially.

On the doorstep, Madame and Angelina looked into each other's eyes.

"Madame noticed nothing?" asked the housekeeper, slily.

"What was the matter? Was he expecting that——?"

"She was in the wardrobe, Madame. Monsieur was just showing her a parasol he had bought for her when you rang."

"In the wardrobe!—— She must have been suffocated!"

"No, Madame; the door was not quite shut. Besides, you were not in the room five minutes. I let her out as soon as you had begun *déjeuner*."

"Then, she must have heard what I said about her ankles! *Tant mieux!*" mused Madame, shrugging her shoulders.

* * *

Papa's birthday present—which was a cheque for nearly double the usual amount—was evidently delayed in the post; for it did not arrive until next morning.

When Madame received it and her morning chocolate and a delicately scented parcel, from Ambrosine's hands, she at once ordered the blinds to be drawn up (Monsieur being absent) in order to read the amount inscribed in Papa's fine old writing on that precious scrap of paper.

The morning sun shone full on her eager face.

"*Mon Dieu!*—Mademoiselle Paule was right; as yellow as a lemon!" reflected Ambrosine, standing by, in her usual attitude of respectful admiration.

"Open this packet! I wonder from whom it comes? No doubt, there will be a card enclosed," cried Madame, in high good-humour.

Ambrosine cut the string, unfolded the paper, and handed her mistress a scented, be-ribboned box.

"*Bêtises de Cambrai!*" exclaimed Madame, whose life was spent in a struggle between her appetite for sweets and her fear of getting thin.

With her own hands she broke the ribbons and opened the box.

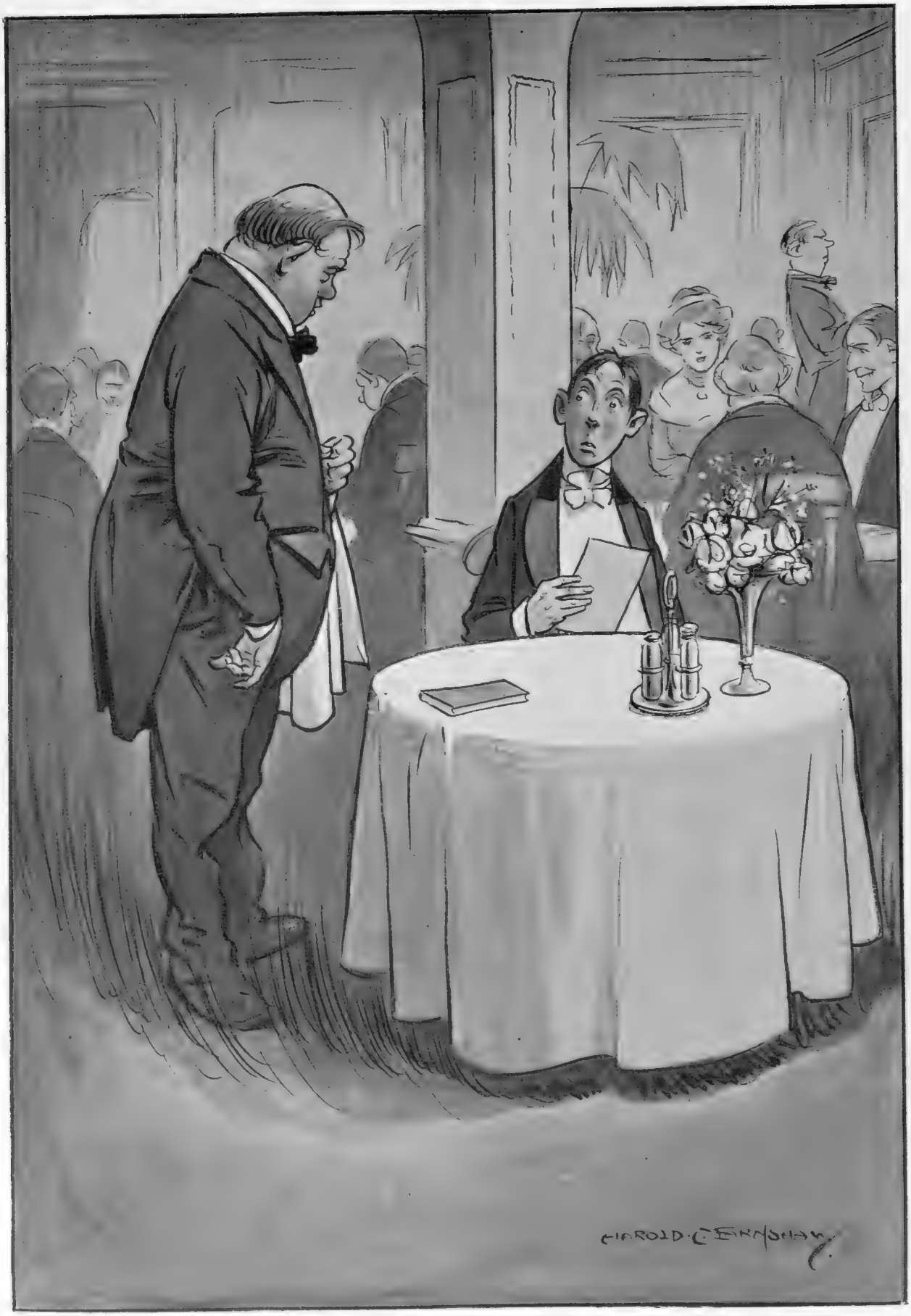
It was full of wasps!

This was three months ago.

Madame is just beginning to be seen about again.

EDITH COWELL

At the Table d'Hôte



WAITER: "Will you have soup, sir?"
INEXPERIENCED DINER: "Optional?"
WAITER: "No, sir—mock turtle!"

BY HAROLD EARNSHAW

The Bystander IN BERLIN

THE HUMAN PARCEL

Nominal Vanity

The cynic author of *Lost Property* (*Verlorene Gegenstände*) laughs at his countrymen as Human Parcels. He likens his Empire to the Parcels Post, and the citizens to parcels inasmuch as without labels—without some title, predicate, initial, or qualification to their names—they go hopelessly astray. Mere Herr Schmidt cannot feel respectable—or even disreputable. He must inevitably be Herr Aulic Councillor Schmidt, or Herr Post Councillor Schmidt, or Herr Dr. Jur., or Herr Dr. Phil., or Herr Dr. Ing. Schmidt. A German cannot reconcile himself with the thought that you are a mere Herr. If in doubt he addresses you as Herr Dr. Schmidt; and if you look too illiterate—or too washed—to be Herr Dr., then he probably writes on the envelope, "Herr Merchant Schmidt."

"Rats"

The cynic Herr Professor Dr. Phil. Schölermann, who lived years in England and absorbed our national rudeness, pours vitriol on his labelled countrymen. He says that a German who has no label does not feel a right to exist. The Berlin Bystander's mind was turned to this by the remark of his wife Letitia that the Medical Council has condemned rats. The fact is the majority of the human labels end in the syllable "Rat," which means Consilarius. Every German who respects himself—and thousands who don't—is a Rat. If he is an official he may be *Rechnungsrat* (Audition Councillor) or *Finanzrat* (which explains itself), or even a *Wirklicher Geheimer Oberregierungsrat*—an Actual Privy Upper Government's Councillor—which is the highest Rat of all, and carries with it the title Excellency.

Other Degrees

If he is not an official he may as lawyer be *Justizrat*, or as doctor *Sanitätsrat*. And his wife is a Rat. If you address the wife of Herr Privy Councillor Schmidt as mere Frau Schmidt her husband will take you aside, and explain that you ought to say "Frau Privy-Councillor Schmidt." In short (that is, in long), there are 150 different kinds of Rats, with tails varying in length from *Hofrat*, which is Aulic Councillor, to *Oberlandeskulturgerichtsrat*, which is Upper-Land's-Culture-Court's-Councillor.

THE KAISER AT BRESLAU

H.I.M. the German Emperor together with the Empress visited the Breslau Exhibition on Saturday of last week, and was afterwards the recipient, in the Palace Square, of a loyal demonstration on the part of 24,000 Silesian youths. Above the Kaiser and Kaiserin are seen walking round the Exhibition

THE BUSY CROWN PRINCE

Inspecting the Guard of Honour on the occasion of his recent visit to Zopten, to unveil the Luetzow monument. It may be remembered that Freiherr von Luetzow raised the renowned corps of volunteers bearing his name during the war of liberation in 1813

The Misapplied "Von"

It is hard to meet a German who is not a Rat. It is easier to meet one who is not a "von." This will surprise the scholarly British novelist, in whose German-waiter-invasion tale every man is a "von," a "von Schmidt," "von Meyer," "von Kurt," or "von Müller." When you read this tale with all the waiters as "vons" you laugh just as you would laugh if a German described English lawyers and stockbrokers as "Duke of Smith," and "Marquis of Jones." Only rarely is a German of professional or lower than professional class fitted to a "von." "Von" is the predicate of nobility; and the "vons" are nearly all landed proprietors, army officers, and lights of the higher bureaucracy.

Novelists, Please Note!

In English German-invasion tales the German is further also equipped with a "von" written in full. In Germany the "von" noble signs himself always, and is nearly always described with a mere "v." It is unlawful and punishable for a *bourgeois* to adopt the "von." However, there are some Germans who are not noble yet who lawfully bear the "von." They are called "particled *bourgeois*;" and they have never been noble; but somehow ages ago took the "von," and have kept it.

Human Parcels

That is all there is to say about Labels for Men. To-day the Berlin Bystander explained it to Letitia, as she sat with him in the Underground opposite Frau Pastor (that is her label) Zimkat, who is known as The Earth. Letitia calls her the Earth because she is abnormally fat, has abnormally flat feet, an abnormally low forehead; and roughly fits the description of an oblate spheroid. "So you see," said the Berlin Bystander, "every man is a Human Parcel." "And every woman also," said Letitia, looking at the Equator.

For the Berlin Maedl

A SPECIAL HOLIDAY "ON THE SPREE" DEVISED BY HER EMPLOYER

PRETTY BERLIN BLONDES ENJOYING A GAME OF "CROQUET"

The German variety of croquet is apparently intended humorously, or is it a horrid Teutonic design to brighten this unusually dull game? Note the long grass, the tight skirts of the players, and the sloping lawn

Photographs] BERLIN SHOP GIRLS BOATING ON THE SPREE *[Willinger*

The proprietor of a large firm of Berlin jewellers has set apart a holiday resort on the Spree for the use of his employées. This is philanthropy itself, but wait a moment. He has also supplied gramophones and sports, including a special kind of croquet seen in the top picture. Each employée in turn takes a fortnight's holiday. Perhaps some of our own employers may be inspired to take the same fatherly—and, of course, entirely disinterested—interest in their employée's holidays!

THE LOOK OF THINGS

FROM A BYSTANDER'S POINT OF VIEW

"THERE are signs," said Lord Haldane, in his great speech at Montreal, "that the best people . . . are ceasing to wish to live in a world of mere claims." Especially—he might have added—where most of those claims are made by Mr. Lloyd George.

* * *

Though the best people are ceasing to wish to live in a world of mere claims, it is doubtful, of course, if they are beginning to want to die . . . in a world of sheer death-duties.

* * *

Everybody seems agreed about the brilliance of the Lord Chancellor's speech, and some of the more enthusiastic Canadians are—it is reported—going to form Haldane societies, whose business it will be to find out—during the long winter months—what it all meant.

* * *

"In the forthcoming Budget, the Prussian Minister of Interior has decided to ask for a sum of £40,000 with a view to purchasing a supply of Mesottorium." We must not be behind Germany in this important matter. We are not clear as to what Mesottorium is, but let Colonel Seely see to it that by 1916 we have two Mesottoriums to Germany's one. It is the only way to preserve peace.

* * *

FROM "THE BYSTANDER'S" COLLECTION OF OLD PRINTS

Joseph avoideth Potiphar's wife

Several prominent German M.P.s who consider that German news is misrepresented abroad, are pressing their Government to support a new newspaper which is to be called *Die Zeitung der Zeitungen*. It is just like Germans to want to call a paper the *Times of the Times*, when it would be so much shorter to call it *Die Tägliche Mail*.

* * *

It is, by the way, untrue that a contemporary has offered a prize of £5,000 to the first airman who turns three somersaults over Carmelite Street in an all-British aeroplane.

* * *

Civilisation is always creating new needs, and the present great need seems a policeman's bâton that will successfully club a man without doing him any injury. Such a weapon would not only be useful against a Dublin mob, but might also be used against suffragettes, Sir Edward Carson (when the time comes), and the German Army, whenever it lands, without — and this is the important point — offending the susceptibilities of the philanthropists.

* * *

We should like to see Mr. Asquith armed with such a bâton. These attacks upon him by militant women, when he is playing golf, are most disheartening. How can a man learn to putt under such circumstances?

* * *

Mr. Handel Booth, who was at Dublin during the riot, seems to have shown the same chivalrous spirit there that he exhibited during the Marconi Inquiry. "I cannot," he is reported to have said, "see why men should have been struck, when they were already down."

* * *

Partridges, like the Insurance Benefits, are disappointing this year, but "oysters are opening well." If this sort of thing goes on, there are some sportsmen who, instead of taking a shoot for the season, will club together and hire a bed of oysters.

* * *

Those who hold that London still lacks a sufficiency of places of amusement will be glad to hear that "a new Court is shortly to be built for Mr. Plowden."

* * *

Writing on the subject of Children's Pets, a contemporary says—"Children have perverted senses of proportion, and in utter good faith make their rabbit do the trick they heard described as done by some performing bear; they do not guess at the misery they cause their pet." Certainly the rabbit made to climb a pole after a currant bun must suffer some well-nigh indescribable emotions.

* * *

Bishop Welldon, at the forthcoming Church Congress, is to read a paper on "the Kingdom of Heaven and the Sexes." We were under the impression that . . . but there . . . a Bishop ought to know.

Channel Tunnel Notions

TO SUIT ALL TASTES

BY SID TREEBY

Successor to "Carnival"

Mr. Compton Mackenzie's meteoric plunge into literary renown seems likely to have no ill-effects on his work. *Carnival* is succeeded by *Sinister Street: Books I. and II.* (Secker: 6*s.*). It is, perhaps, a bold experiment to issue half a book, bolder, somehow, than issuing the third of a trilogy, but it is the bold experiments which generally succeed. *Sinister Street*, like its predecessor, is a triumph of technique—but it is more; it is just such an account of a young life which so many writers have ambitiously attempted to portray and failed. It is a fascinating history which goes deep down into things and leaves you constantly recalling forgotten thoughts and tiny incidents in your own life, thoughts and incidents which you never thought would be noticed by anyone but yourself. Michael Fane is not the ordinary boy, but he is sufficiently akin to the run of young humanity to hold up a mirror to most thinking people.

Photograph *Hoppé*

MR. COMPTON MACKENZIE

Whose remarkable new novel, "Sinister Street" (Secker), is reviewed on this page

Study of a Boy

As here given, the earlier history of Michael Fane does not extend further than his eighteenth year, and there are, I suppose, about two hundred thousand words in the book: but, as Mr. Mackenzie says in his dedicatory letter, it is difficult to describe adequately twenty-five years of a life even in half a million words. Such, too, is the skill and humour and easy grace of Mr. Mackenzie's pen that his every sentence is a joy to read. Common things are brought to the surface in a refreshingly new way. The people whom Michael meets, every one of them, are the most delicate portraits, limned quite surely for all the world to see. There is no definite plot, nor is any problem raised of the kind for which the West Kensington, wherein most of its scenes take place, entertained so great a love. It has—as yet—no one theme, though I have a fancy that one will duly appear in the later books. It is merely the detailed account of young Michael's life from the day when he is brought to a Kensington house and looked after by a drunken nurse to the golden time when he is due to go to the finest college in Oxford.

A Faithful Picture

It may be objected by some that Michael is too old for his age, but most boys, you will find, are rather too old for their age. Or perhaps it is that we adult people, secure in our comfortable doctrines of What a Young Boy Ought Not to Know, and mindful only of our own nursery superstitions, choose to forget all else but the fairy tales of our youth. Michael falls in love at an early age, but most boys fall in love, and can suffer just as bitterly as their elders. Michael's various phases are common to many, though, perhaps, his incursions into the Catholic circle of Father Viner and his friends, and into the unpleasant company of Mr. Wilmot, may not come the way of most schoolboys. But the easily recognisable St. James's School, West Kensington, is not the ordinary public school; most of its pupils live at home, and have many opportunities of meeting every kind of person at an age when they are easily led into any extravagance. Michael meets some odd people—all, by the way, excellently portrayed—but they fade soon enough over the horizon, and you part from him at the moment when he learns the secret of his parentage, comfortably convinced that his future will lie along an equally interesting path.

A Remarkable Production

The title may puzzle you, but here again its meaning, I think, will become clearer after the publication in January next of the concluding books. Meanwhile I have small hesitation in saying that *Sinister Street*, unfinished though it be, is the most remarkable novel yet published this year. It is a book which will convince Mr. Mackenzie's admirers that he is not going to disappoint them. Rarely does a novel leave you with so many thoughts and memories to digest slowly and agreeably after you have turned over its last fragrant page.

"The Man in the Car"

Mr. Alan Raleigh's *The Man in the Car* (John Long: 6*s.*) is a skilful yarn of the usual detective type. The clues in the earlier chapters are hardly sufficient to enable you to probe the mystery of the man who was murdered on a Kentish road and found by his smashed-up car. Probably this is all to the good. The very superior person always wants to discover the murderer in the second chapter, but most readers like to remain mystified until the penultimate chapter, and Mr. Raleigh will satisfy their desire. It is a pity that the explanation should be told more or less in the third person. With very little trouble, I fancy, Mr. Raleigh could have put it all into the mouth of his lawyer-detective. But this is a matter of technique.

RALPH STRAUS

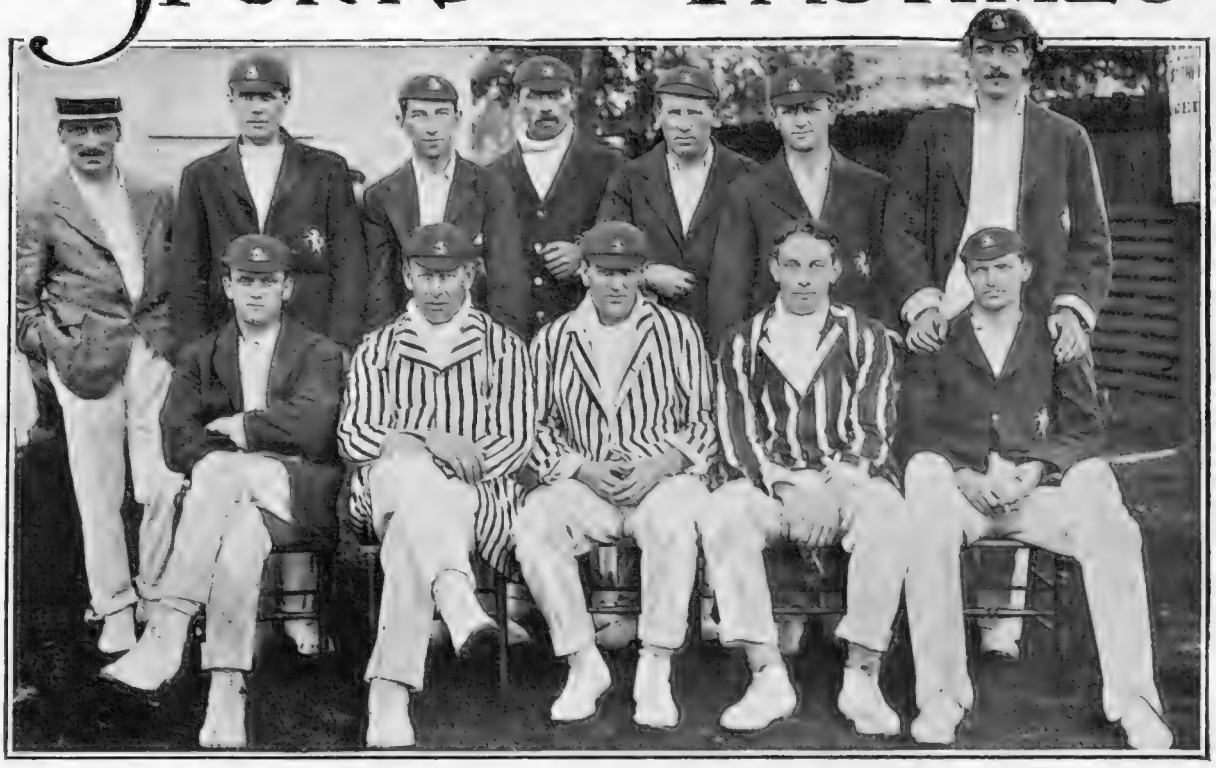
Madame Potiphar

AS SHE APPEARS AT HIS MAJESTY'S THEATRE

MISS MAXINE ELLIOTT AS THE WOMAN IN THE CASE

Who demonstrates that love-making in the earliest stages of human history was conducted very much in the same manner as it is to-day. Which, all things considered, is not surprising

SPORTS and PASTIMES



Photograph *Sport and General*

THE CHAMPION COUNTY: TWELVE OF THE MEN WHO HELPED TO WIN THE HEADSHIP FOR KENT

Back row (left to right): Huish, Fairservice, Hubble, Fielder, Humphreys, Hardinge, Woolley. Front row: Blythe, D. W. Carr, E. W. Dillon (capt.), C. E. Hatfield, Seymour. J. R. Mason, A. P Day, W. A. Powell, and Jennings have also represented the county this season

CRICKET

Bravo, Kent!

It is now tolerably well recognised that the statistician is cricket's worst enemy. The best tribute to the vitality of the game is the fact that it still flourishes in spite of the laudable efforts of the statistician to kill it. The County Championship table, with its ever-changing "methods of computation," has in many years proved the laudable efforts of the statistician to be wholly misplaced. And yet cricket has lived in spite of them. This year, by one of those fortuitous concourses of circumstances which even the statistician is powerless to prevent, the County Championship has been won by the county which seems really to deserve that honour, and Kent are deriving extra glory from the fact that they have "got there"—not because of, but in spite of, the method of computation that happens to be in fashion just now. They have done incalculable service to the game by laying to rest, for the time being, at any rate, the question whether the method by which the order of merit in the Inter-County Competition is decided is a sound one or not. When one county is admittedly superior to all the others no statistics are needed to prove it. When several teams, on the general run of the season's play, appear to have done about equally well, having regard to the conditions and luck (good or otherwise) which they had to face mere statistics will not convince the supporter of team A that his team is inferior to team B. He reserves to himself the right of upholding his own opinion.

J. W. H. T. DOUGLAS (ESSEX)

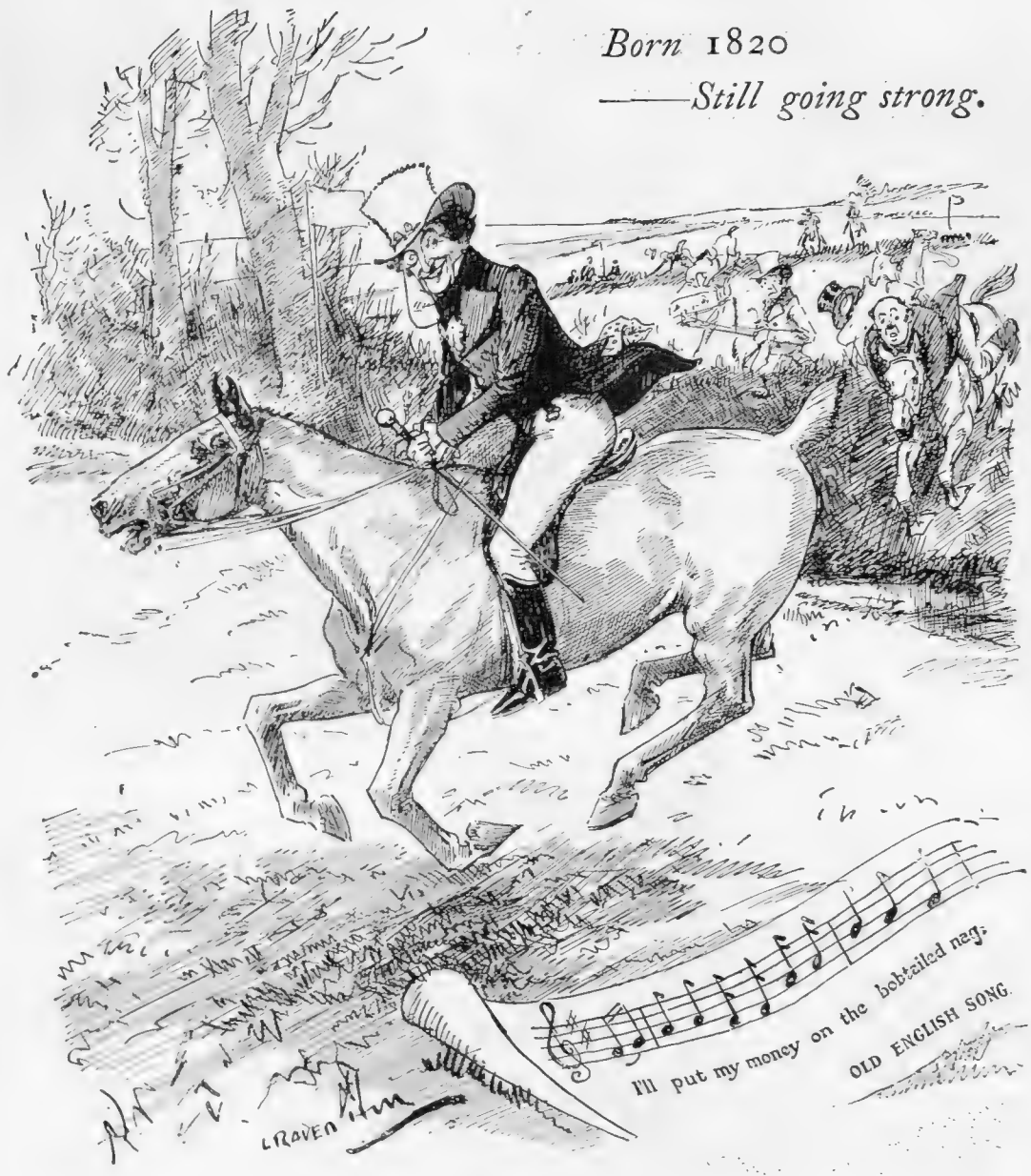
Captain of the M.C.C. team for South Africa. He replaces F. L. Fane, who is unable to make the trip

A Satisfactory Season

Kent have also helped to lay to rest another rather boring topic—the decadence of cricket. Early in the present year a fellow scribe, who is level-headed enough to be able to "follow" cricket without getting bitten with the prevailing mania for statistics and without heeding the parrot-cry for the need of "reform," "speeding up," and suchlike nonsense, said to me: "There is nothing the matter with the game; all it wants is a season of decently good weather. If we have such a season we shall hear very little more about the dulness of first-class cricket. I know of men and teams who are going to show us that the imputation of dulness is unmerited—if they only get half a chance." He was right; the season, taking it all round, has been a good one for cricket, and cricketers, headed by the men of Kent, have made the best of it.

Keen Competition

Apart from the headship, some of the positions occupied by the other counties are not altogether deserved. This is the inevitable drawback of a table which has of necessity to be based on actual results.



The nag which carries "Johnnie Walker" comes of good old stock——since 1820. Millions of gallons held in reserve ensure its stability. It has lasting merits. Put it to the test at either of the three following ages:——

"White Label" is 6 yrs. old. "Red Label" is 10 yrs. old. "Black Label" is 12 yrs. old.

To safeguard these ages, our policy for the future is our policy of the past. First and foremost to see that the margin of stocks over sales is always large enough to maintain our unique quality.

JOHN WALKER & SONS, Ltd., Scotch Whisky Distillers, KILMARNOCK.

As a matter of fact, there has never been a season in which the competition has worn such a level aspect. Some of the teams—the leaders among them—have had their bad patches, but every county at one time or another has played well, and many losing fights have been fought with courage worthy of better success. Hampshire, for instance, judging by their position in the table, would not appear to have had a very successful season, whereas in reality they have achieved several fine performances, and have every reason to be satisfied with themselves. Lancashire, again, have played very well, though not consistently enough to earn them quite as high a place as they perhaps deserve; and they have not been as fortunate as some of their rivals. Had they occupied a position more in accordance with their deserts we should probably never have heard anything of the rumpus which has been going on in their camp. To the casual observer there does not appear to be much wrong with Lancashire cricket. R. M.

GOLF

The Late Mr. Garden Smith

Golf has suffered grievously this year. In rapid succession we have lost Mr. Ferrier Kerr, Mr. Alfred Lyttelton, and—last and most grievous loss of all—Mr. Garden Smith, the Editor of *Golf Illustrated*, who died suddenly on August 24. Mr. Garden Smith had held the editorial chair of *Golf Illustrated* for some 15 years, coming into office when the paper was still known as *Golf*, seeing it safely through the critical transition period of its transformation into its present illustrated form, and guiding it with a sure and capable rule into its present commanding and successful position. Ever since 1905 he had been seriously hampered by illness, the result of an extremely serious operation performed in that year for a grave internal malady. That he survived this severe operation was attributed at the time by the surgeon to his healthy life as a golfer, but for which he would probably not have recovered. It is a testimony to the health-giving properties of the game that he recovered sufficiently to carry on his work for some seven years, and that he was still able at times to take an active part on the links. But the operation naturally left him a weakened man, while other physical troubles supervened which made his life in these last years one long struggle with pain and disability. He bore all his ills with unflinching courage and patience, and never allowed them to interfere with his work so long as he could hold a pen.

What He Did for Golf

I had known him for more than twenty years; but it was during the last decade that I was brought into nearer touch with him, the friendship developing into a close and intimate association in the last few years. I therefore had special opportunities for studying and appreciating his fine and courageous character, his staunch nature, and his varied gifts. He was a great force in the game; and it is difficult at the moment to appraise the full extent of the loss which his passing has caused. He had all the old traditions in the very marrow of his bones, and fought strenuously and unceasingly for all the principles which he had inherited, and which he strove to preserve. Against any retrogression from those principles—or what we may, perhaps, better call "the spirit of the game"—he launched his thunderbolts; and no writer could be more incisive or unsparing than he. But he always fought his battles on grounds of principle, and never allowed personalities to enter in. Thus, though his comments were at times scathing and severe, they made no enemies; for it was always recognised that he was actuated by lofty motives and inspired by a single desire to further the best interests of the game.

His Work and His Play

In early life he had studied painting under Carolus Duran, and had lived the Bohemian life of the left bank of the Seine. He had considerable powers as an artist. As a writer he has given us several excellent works, such as "The World of Golf," and "Sidelights on Golf." But his greatest work was his joint editing with Mr. Hilton of "The Royal and Ancient Game of Golf,"—a classic of the game—to which he contributed the erudite and able historical chapter. His leading articles in *Golf Illustrated* were models of terse and lucid English; while his sound judgment as editor was never in question. He played an excellent game himself, of which the distinguishing characteristics were his beautiful touch with iron, mashie, or putter. As a putter he was in the very front rank, no one surpassing him in grace or sureness. To his widow—his admirable helpmate, and his devoted nurse in later years—the sympathy of countless golfers will go in unstinted measure; for Garden Smith had a very wide circle of loyal friends, and no enemies.

ERNEST LEHMANN

Photograph *Dixon*

INTERNATIONAL GOLF: IRELAND v. WALES AT DOLLYMOUNT

The first International match between Ireland and Wales was played over the Royal Dublin Club's course on August 30 and resulted in a win for Ireland by seven matches to five, three being halved. Our illustration shows H. M. Lloyd (Wales) driving from the first tee with the club-house in the background

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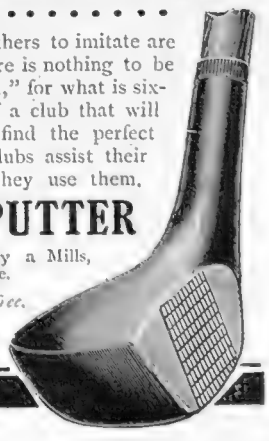

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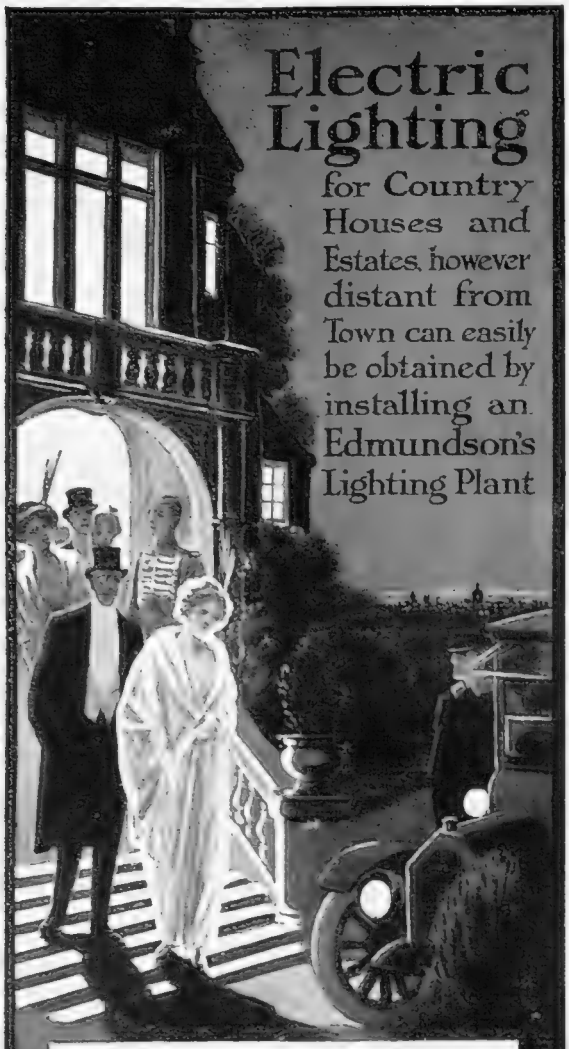

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Photograph] HARTER TOR, PRINCETOWN, DARTMOOR [*Chapman and Son*

This is pre-eminently the season for the moors. With the crispening of the air, the seaside loses its lure, and the holiday-maker desires to be up and doing. If his love of wild nature is not obsessed with the desire to shoot, and scenery is the object, the moors to be sought are Devon's, and of these, if the choice be Dartmoor, let him betake himself from Waterloo to Exeter by one of the L. and S.W. Railway's splendid expresses, and thence "up along" viâ Okehampton, Chagford, or Tavistock. Then out on to the wild, afoot, on horseback or on cycle, and that way lie health and happiness

HOLIDAY NOTIONS. By "THE TRAVELLER"

The Season in Review

The holiday season has, to all intents and purposes, come to an end, and wearied employés of tourist agencies and railway and steamship companies can at last get a chance of a little rest. Never in the whole history of travel, one of the managers of Messrs. Thomas Cook and Son told me the other day, has there been such a holiday rush as during the past three months. It would, indeed, have seemed as though half the population of England had been anxious to get out of the country, and the foreign resorts that have not done well have had themselves to blame. Deauville has had a literally stupendous season; Dieppe has had the success that charming place deserves; Etretat has never done better; Brittany has been crowded with tourists; the spas of France, Germany, and Austria have been beating records; Switzerland and the Tyrol have more than held their own; and Ostend has regained not a little of its lost popularity. And all this despite the fact that "resorts" abroad increase and multiply at an extraordinary rate, and the *trou pas cher* of yesterday is the expensive holiday place of to-day.

The English Record

The funny part of all this is that England itself has not suffered by foreign successes. At the favourite seaside places the number of visitors has beaten all records, even such popular towns as Margate and Ramsgate having never welcomed such crowds as flocked thither last August, while the Lake District, Scotland, and Ireland, have had more patronage than ever. So far as travel is concerned, there is evidently room for all. The overcrowding of the trains permitted on one or two lines is growing far beyond a joke. The other day I had occasion to run down to a country town about an hour from Town and travelled in a carriage upon the backs of whose seats it was clearly indicated that there was room for exactly eight persons. Nevertheless, my fellow-passengers numbered precisely fourteen, including a peculiarly obnoxious baby, who, not content with kicking my shins throughout the journey, destroyed the literature with which Messrs. Smith and Son had provided me. Three people stood throughout the journey, others sat on their friends knees. It is high time that steps were taken to prevent railway companies from putting the public to such annoyance. They know perfectly well what traffic they have to expect and they should make ready for it accordingly. Above all should it be strictly forbidden them to put passengers provided with third-class tickets into first-class carriages. To do so is just as dishonest as it is for the traveller to journey without a ticket at all!

Answers to Queries

G. W. B. (Down South).—Calvaire is the little place I alluded to. It is on the Sud railway, and I believe the hotel only charges five francs per day.

M. D. (Southern Seaside Resort).—Your query is very vague. Please give me more details. Do you want a bracing or relaxing climate? How far from town can you travel?

B. R. (Brussels).—The Filet de Sole is, in my opinion, the best restaurant. It is close by the Grand Hotel. Anyone will tell you how to find it.

K. M. L. (Riviera).—The Riviera is often delightful in October. Only a few hotels are open, and the Casinos are closed, but it is pleasantly warm, and one always has excursions to fall back upon. THE TRAVELLER

"The Traveller" will always be glad to give unbiassed information on any matter relating to travel. Queries should be addressed to "The Traveller," c/o THE BYSTANDER, *Tallis House, Tallis Street, London, E.C. If a reply by post be required a stamp should be enclosed.*

SHOOTING: The Dearth of Birds

A Poor Season

When the true story of the sport on the moors comes fully to light, it will be found that in a great many places things were far worse than were anticipated. I know of several parties which broke up prematurely, simply because there was nothing to shoot. As an instance, one friend of mine who was invited to a well-known Dumfries moor, where bags are always large, informed me that the party broke up after the third day, during which time he did not fire fifty cartridges—in three days, mind you! I have shot over this fine moor, and it belongs to the Duke of Buccleuch, and is now let to Sir Thomas Dewar, and I know what the usual bags are. But when one hears of about half a dozen brace, or even less—perhaps only a couple of brace—being shot on a single drive where it is usual to get sixty or seventy brace, one can realise the state of affairs, and that these badly hit moors will require two or three seasons' rest to bring them up again. So great is the annual rush to get moors that it is necessary nowadays to apply early in the year for them or they will be snapped up, no matter what the price is. One well-known agent I know had £20,000 waiting in his office for weeks to invest in moors for clients. Yet he could not obtain one, so great had been the demand this year. Then later on, when it began to leak out that matters were serious as regards the dearth of birds, there were owners and others moving heaven and earth to let or sub-let their moors at almost any price. And those who jumped at the opportunities then offered were bitten—severely.

Partridges Scarce

I mentioned last week that I thought the partridges would be plentiful. I must modify this slightly, as I find in parts, Norfolk, for instance, the partridge county of counties, that birds are scarce. In some parts of the South they are numerous, but in many parts the coveys have dwindled down in some mysterious way. I fear it is the drought, and the scarcity of insect life that are responsible for this. I hear of numbers of dead chicks being found, with their legs stretched out straight. This looks like cramp. Now cramp has nothing in common with the cramp a human being feels after hard exercise; indeed, the term is a misnomer. The disease is a violent inflamation of the membrane which covers the bones of the legs, and is indigenous to certain soils, and is undoubtedly more prevalent on a cold wet soil when the latter is under the influence of chilly east winds and hot sun, especially if such conditions follow upon a humid time. Cold nights succeeding hot days and extremes of temperature are responsible for cramp, and this summer we certainly have had east winds and cold nights. It is not a good root year. As one knows a good harvest year seldom is both that and a root year as well. Thus there will be a scarcity of cover for birds, and as the young birds are very full-grown and strong, it will be necessary to "drive" as early as possible.

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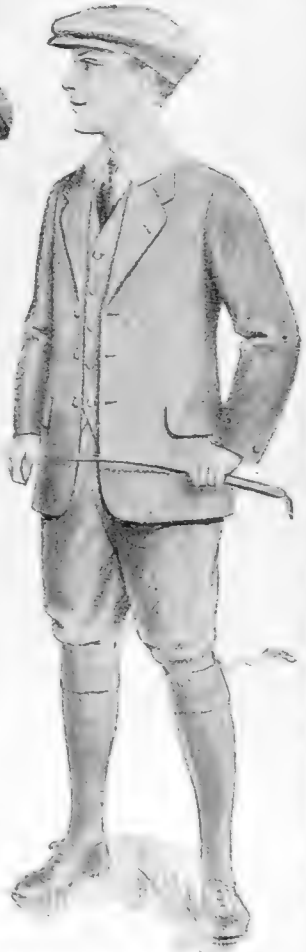

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RACING: St. Leger Week. By CARBINE

The Great Race of the North

The great racing week of the North promises to yield its usual amount of excitement and interest. I fear that the field for the St. Leger will be a moderate one in point of class, but it is by no means an uninteresting affair. Northern sportsmen love a Leger in which they can obtain fair prices about their particular fancy. It is all very well for a Pretty Polly to win the big race on the Town Moor in runaway style, but when you have to lay odds on the favourite the event loses much of its attractiveness from a speculative point of view. This time there will be no very pronounced favourite, thanks to the unexpected defeat of Louvois by Roseworthy at Derby last week, which has made the issue for Wednesday's race extremely uncertain. At one time the St. Leger had seemed to be almost like plain sailing for Louvois, but his recent poor form has considerably complicated the issue.

Will Louvois Win?

You have to remember that Louvois is undoubtedly a creature of strange moods. One day he will tackle his work like a lion; on another day he will refuse to try a yard. These are detestable horses from the backers' standpoint. Which of his moods will Louvois be in on Wednesday? We have to leave a good deal to chance in racing, and I am going to stick to Mr. Raphael's colt in spite of his failure last week. It is ridiculous to suppose that that was anything like his best running, and I shall be surprised if he is not seen in altogether different fettle on the Town Moor. Bachelor's Wedding stays well, and I suppose we may count upon his stable companion Roseworthy making a prominent show. My selection, then, is **Louvois**, and I look to BACHELOR'S WEDDING and ROSEWORTHY to run into places.

Other Selections

Winners will not be easy to find in the various well-filled handicaps on Wednesday. **Laracor** seems to have a chance in the Bradgate Park Nursery, and **Isolde** strikes me as being fairly treated in the Cleveland Handicap. In her absence **Thistleton** might carry his big weight successfully. For the Rufford Abbey Handicap I choose **Charlton**, and for the Tattersall Sale Stakes **Kheri**. On Thursday **Great Surprise** may win the Portland Handicap and **Lilaline** the Alexandra Handicap. On the concluding day of the meeting the Doncaster Cup is the chief race of an interesting card. I suppose Stedfast will be the general choice, and he is just now in fine form, but I rather fancy that **St. Meriadoc**, well served by the weights, will win. I think **Carancho** will take the Prince of Wales's Nursery, the Doncaster Stakes may go to **Waiontha**, and the Park Hill Stakes to **Taslett**.

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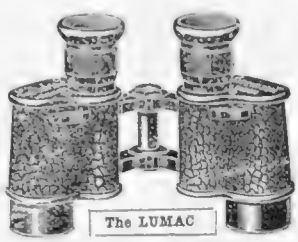

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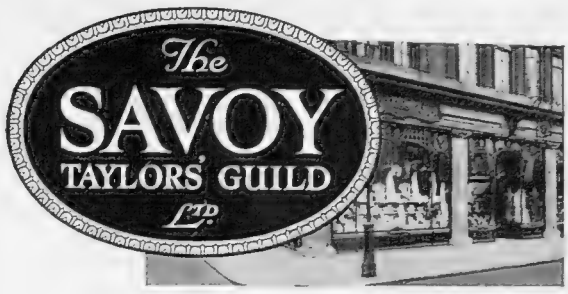

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Berlin: S.W., 13, Alexandrinen-strasse, 119.

Photograph *Corbett*

MISS ETHEL DANE LEAVING THE NEW THEATRE

Where she has been playing in "The Big Game," about to enter her new 30·40 h.-p. Rochet-Schneider car

MOTORING: BY LAND, SEA, and SKY

BY ALEX. J. M. GRAY

My Precept— I claim no special virtue for making an example of my own precept in the matter of the unconsidered holiday tour. I ventured to urge, a week or two ago, that the greatest joy of holiday-touring was to follow the whim, to get off the beaten track if that was how the whim moved you, to take no thought for the morrow nor any special thought for an hour ahead. I did not think then that a few idle days would come with a car so soon afterwards.

—Into an Example So it has chanced. Suddenly a little (but only as to nominal power) 11·9 h.-p. Arrol-Johnston awaited me at its birthplace, Dumfries. I picked it up with an idea of wandering further North, but in the preliminary run to get accustomed to the car—a very fleet, sturdy, well-found car indeed—I found myself going south-east by a fine broad road bordered by fields of newly cut corn and undulating bravely; and I thought of the great-horned, shaggy-browed cattle that came out on the gloomy moors of Shap to glare fiercely into our headlights and bring us to a rattling standstill, both brakes on. So I chased the idea of a renewal of that acquaintance as far as Penrith. Then a signpost suggested Pooley Bridge and the Lakes. With no more than the necessary provision of a couple of spare cans of fuel and the assurance of tools and spares, I followed that road of splendid surprises which skirts Ullswater, came to the evergreen beauty of Patterdale, and with night settling down upon the frowning cloud-topped hills, put my Arrol-Johnston at Kirkstone Pass, found her unafraid, howled through her gears to Kirkstone's 1,480 foot summit, dropped down with the engine switched off and both brakes in constant use, very warily because the road, when clear of holiday traffic, is often occupied by sheep, and reached Ambleside in safety.

The Skirts of Chance And ever since I have hugged the skirts of chance in my motoring. Once I set out for Kendal on the suggestion of a guide-book, and found myself at Coniston, making a circuit of that Ruskin-ridden lake. A road I did not like sent me off at that tangent. Once my idea of a call at Fleetwood took me no further on my way than the cross roads above

HISTORIC CARS WITH HISTORIC BACKGROUND

A 14 h.-p. Humber car and the Humberette, taken outside St. Albans' Abbey

Bowness, and I lunched at Keswick, having passed through the poet's haunts of Rydal and Grasmere, finding Dunmail Raise without a difficulty for my little 11·9 h.-p. Arrol-Johnston, whose cooling and lubrication, like her power when turning at her best engine efficiency speed, are exceedingly good. I ran down Borrowdale, that most gracious way of all Lakeland (although the path around Coniston water is an effective competitor), and found the famous falls of Lodore; and returned by the road made by the Manchester Corporation around Thirlmere, from which it draws its water through a hundred miles of pipe.

A Recommendation

Therein in brief outline is the justification of precept by example. It has been a chance holiday ruled by chance, or whim, or fancy. I venture to commend it to you, having thus recently found it good. The only thought necessary is for the car and the contents of the purse — taking heed of the driving lest you run full tilt around a corner (almost invariably obscured and generally not broad enough for two vehicles to pass save circumspectly) into a char-a-banc or some other hefty carriage that will do your car no sort of good in a collision.

THE KING OF UGANDA AND HIS NEW CAR

A 20 h.-p. four-cylinder Standard Touring Car, with Brighton Torpedo Body painted dark blue, with black mouldings, light blue waist rail, and upholstered in dark blue leather. Our photograph shows His Majesty arriving at the Coach Building Factory of the Standard Motor Co., Ltd., Coventry

In Compression

During the past few weeks the Petrol Substitutes Joint Committee has discovered a process by means of which it is hoped that fully 40,000,000 gallons of British motor spirit will be available annually, without further depleting the country's mineral resources. Briefly, the process claims to extract a high percentage of efficient motor spirit from a commodity at present produced in this country in enormous quantities, but hitherto quite unsuitable for motor-car fuel. Full and most careful investigations have been carried out by the Committee's experts, and so far as a small demonstration plant is concerned, the results are excellent. It is confidently hoped that the full-sized commercial plant now in course of building will be equally successful.

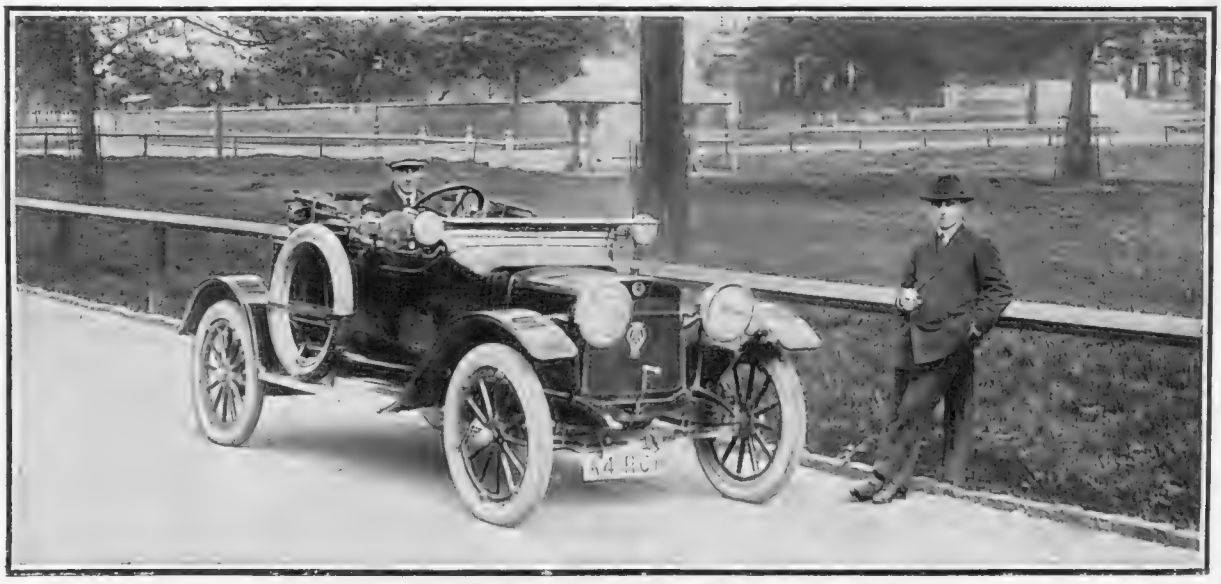
One of the most useful of quite a number of new accessories on exhibition at Messrs. Auster's showrooms at 133, Long Acre, W.C., is a patent automatic one-man hood, which can be raised or lowered in a second by a single individual. Others include attached and portable seats, whose correct distribution in a car will save many a perplexing problem and several new patterns of the well-known Auster front shields, as well as improved examples of the equally famous back shields.

A Correction

Owing to an oversight the word Panhard was substituted for Vauxhall in the paragraph relating to the Vauxhall car's attack on the 12 hours record at Brooklands, appearing on page 541 of last week's issue.

At the Belgium Meeting at Spa, 75 per cent. of the cars competing were fitted with Hobson Pognon Plugs, an overwhelming tribute to their efficiency under arduous conditions.— Bougie-Pognon, Ltd., 29, Vauxhall Bridge Rd., London, S.W.

The Klaxon Co., Ltd., 41, Great Portland Street, W., have recently introduced a new instrument called the Klaxon-A, motor driven and selling at £3 15s. 0d., or complete with dry battery, £4 4s. 0d.



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,, 2	12in x 12in.	60ft.	1in.	4in	£2 2 6
,, 3	12in. x 16in.	80ft.	1in.	4in.	£2 11 0

GREENHOUSE	ft in.	ft. in.	ft in.	GARAGE	ft. in.	ft. in	ft.in
No. 1 Boiler,	11 0	x 11 0	x 8 0	No 1 Boiler,	20 0	x 20 0	x 10 0
,, 2 ,,	11 0	x 16 0	x 8 0	,, 2 ,,	25 0	x 25 0	x 10 0
,, 3 ,,	11 0	x 21 0	x 8 0	,, 3 ,,	29 0	x 29 0	x 10 0

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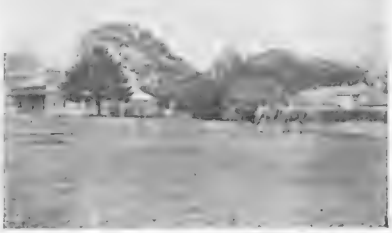

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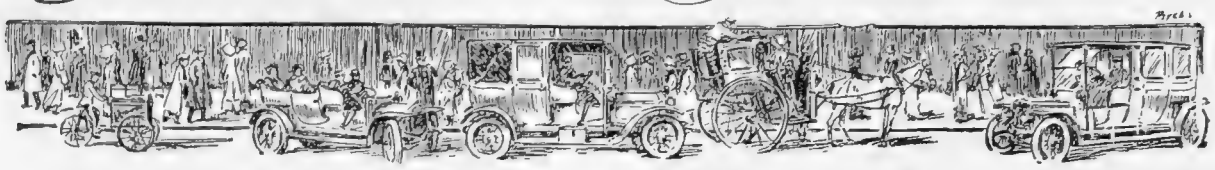

By MRS. JACK MAY

Colours, Novel Materials, and Skill

A RIOT of colour, a wealth of novel materials, and the maddest mingling of heavy stuffs and transparencies. These are prominent features in the coming autumn campaign. Viewed from a distance, one feels that only the most highly gifted modistic artist can hope to cope with such mediums, and subsequently produce anything approaching an artistic success. The world of fashion is no place nowadays for the straightened purse, although sometimes, on the face of things, it is difficult to see where the expenditure finds equivalent value. But in the whole history of dress there has never been made such claims as is the case to-day on the inherent sense of touch and individual adaptation.

The Three-Decker Skirt

I have already spoken in eulogistic terms of this vogue, and, during a sojourn on the other side the Channel have encountered several fascinating expressions. One in particular arrested my attention, a gown effected throughout in the most delicate shell pink *crêpe ninon*, the *volants plissé*. The *ninon*, however, comprising the corsage was used flat, the style selected having deep shoulder *empiècements*, and under-sleeves rising straight from the waist-line. The wearer made a delightfully cool vision as she sat drinking iced coffee — the day was a summer's dream—therefore I take some credit to myself for projecting my mind into later needs, and visioned a similar model working out effectively in nut-brown *crêpe de Chine* allied to a little bolero corsage of brown *panne*.

Photograph *Talbot*

MLLE. GABY DESLYS

In a charming original costume by Paquin, adapted from a design by the well-known French artist Drian

An Effective Scheme

Also, the three-tier effect is to be seen modelled with a plain *charmeuse* narrow skirt and two *plissé* flounces, a scheme that permits the latter falling just a thought deeper at the back than in front, the which is extremely helpful to a figure that is unduly diminished by this breaking-up of the length. With the prospect of furs being exhaustively worn—a start being already made with extremely wide *souple* stoles—the fragile bodice is assured of continuance where the smart or *après-midi* gown is in question.

If things progress on the lines foreshadowed, we are likely to see a season of sensational novelties. There is a firmness in the attitude of the great *couturières* that means business. And it will certainly not be their fault if we are not lifted, willy-nilly, out of the present prevailing grooves.

An Artistic Teagown—A Possible Renovation

With the drawing-in of the evenings our thoughts turn not lightly, but very determinedly, to thoughts of the gracious and compelling influence of an artistic gown that can be slipped into quite easily in the afternoon. And of such *genre* is a charming original model which I have recently seen. The colouring we would suggest is a violet *charmeuse* or soft satin under-dress, the easy waistline defined by a deep *ceinture* of apricot velvet and loose coatee of smoke-grey chiffon, the fulness at the base caught in by a band of soft grey *mouffion* fur tipped with black. The upstanding collar, which is finely wired, is of embroidered grey *tulle*, an individual note that is particularly distinctive.

The High Neckband

Among the elect in the world of dress there has been a great deal of this embroidered *tulle* used for the ubiquitous neck frill. But I observed how, for the most part, it was hand *broderie* that was used, while colour and design had been arranged to fall harmoniously into the general scheme of the model. Which reminds me, speaking of neck fitments, that my Continental travels and observation lead me to the belief that there is quite a strong leaning once again in favour of the high neckband. I marked it more than once doing duty on creations that were the very epitome of *chic* and clearly *le dernier cri*. Let it, however, be recorded to the credit of these neckbands that they were all arranged in the finest transparencies, usually the supplementary finish to a *guimpe ensuite*. But the *décolleté* throat is not going to be deposed easily. On many sides are to be heard asseverations that let *La Mode* dictate as she likes, deaf ears will be turned to a plea for the collar-band, which with the supports and close embrace cannot fail to leave some more or less disfiguring legacies on the tender skin of the throat.

Girls' Outfitting

In common with all the other modistic matters essayed at D. H. Evans, the outfitting for young people is attacked in a thoroughly masterly manner. Therefore there is nothing to marvel at that this department is just now buzzing with business, prior to the opening of the autumn school term. Special attention has been given to the regulation school frock of navy serge, in which the styles, qualities, and prices provide a verily inexhaustible choice. No mother need fear drawing a blank where these frocks are concerned, and the quantity disposed of enable Messrs. D. H. Evans to bring these goods out at a price quite impossible to the small dressmaker, or even the aspiring homeworker.

JUVENILE OUTFITS

A coat and skirt for a girl of twelve built in a deep Saxe blue diagonal serge, the skirt a simple two-piece model stitched with black velvet covered ball buttons, while the coat has a longish basque. The smaller figure wears a "paletot" of winter serge with black velvet collar

(Sketched at D. H. Evans)

"Paletots" and Wraps

Similarly with bettermost costumes, *paletots*, and warm wrap coats, the taste and acumen displayed here is above all praise. The coat and skirt illustrated as worn by a girl of twelve years or thereabouts is a case in point. Built in a deep Saxe blue diagonal serge, the skirt is a simple two-piece model stitched with black velvet-covered ball buttons, while the coat has a longish basque, set on at a slightly high line, and is likewise finished with the same black velvet buttons. It is impossible, though, in a black-and-white picture to gauge quite the decorative value of these buttons against their blue background, a tiny strip of the velvet inset diagonally furthermore breaking up the uniformity of the revers, each finished with a silk-worked sprat's head. For the age mentioned the price of the costume is 43*s.* 6*d.*, each successive size rising 2*s.* 6*d.*

For a Young Child

The accompanying smaller figure wears a *paletot* of winter serge, with black velvet collar. A feature of this model is the fancy panel cut either side the back, punctuated with dark grey pearl buttons, set in black rims, and the great slit of buttonholes across the front, each one finished at the left hand side with the favourite little sprat's head. This coat is perfectly cut and tailored, and for a child aged six the cost is 41*s.* 6*d.*, and it is obtainable in deep Saxe, navy, purple, and brown.

Again, D. H. Evans are offering some of the most delightful blanket-cloth coats, the ideal school wrap. These are devised in two styles, either to button right up to the throat or with revers, or again, if preferred, precisely the same coat may be had in Government serge, lined, at the same price as the blanket-cloth, which range from 24*s.* 9*d.* for a child of some seven years, a rise of 2*s.* for every succeeding size. Excellent and yet again most excellent, Messrs. D. H. Evans, Oxford Street.

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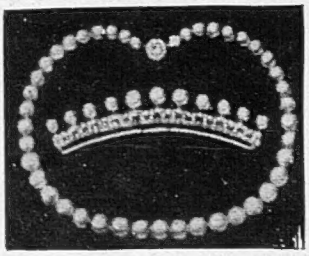

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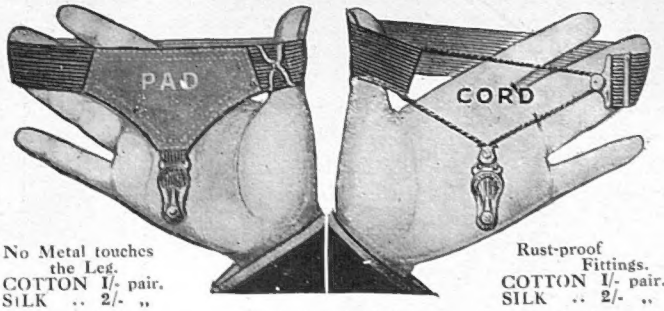

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The Menu: The Oyster Season

THE oyster season has begun, and to epicures there are few more delicate hors-d'œuvres than native oysters served on the shell with quarters of lemon and thin brown bread and butter, but variety is always welcome, and the following recipes may be a novelty to those who prefer them cooked.

Oysters à la Maître d'Hôtel
Oyster Croquettes
Stewed Oysters
Oyster Rarebit (American Recipe)
Savoury Oysters
Orlys of Oysters

Oysters à la Maître d'Hôtel

Wash and drain two dozen oysters. Put them in a stewpan with one tablespoonful of butter, stir carefully, and when the edges of the oysters begin to curl, add the juice of half a lemon, one tablespoonful of finely chopped parsley, and a little salt and pepper. Serve on slices of hot buttered toast. This can easily be prepared in a chafing-dish, and will be much appreciated as a little supper dish after the theatre.

Oyster Croquettes

Croquettes aux huitres are delicious when thus prepared. Beard two dozen large cooking oysters, drain them on a cloth, chop them and mix well in a basin with ½ lb. of breadcrumbs, 2 oz. of butter, two tablespoonsful of white sauce, pepper, cayenne, and a little lemon-juice. Stir over a slow fire to get warm through, then spread on a plate to cool. Shape the mixture into small cork shapes, cover with egg and breadcrumbs, and fry in boiling fat. Drain well, garnish with fried parsley, and serve very hot.

Stewed Oysters

Drain the liquor from two dozen oysters, mix with it a small teacupful of hot water, add a little salt and pepper, and set over the fire in a saucepan. When it comes to the boil, take off the scum, and add a cupful of milk. Let it boil up quickly, then put in the oysters, and allow to boil for three minutes longer. Add some butter, and when this is melted, take from the fire, and serve at once.

Oyster Rarebit

Cut up 4 oz. of good Cheddar cheese, put it in a chafing-dish or frying-pan, with a saltspoonful of mustard, one teaspoonful of flour, a pinch of pepper, and moisten with a well-beaten egg and a gill of hot milk. Chop finely the soft part of six oysters, and with half the liquor of the oysters, stir it all into the cheese mixture. Stir all together over the fire or gas until it boils, and becomes creamy. Serve on dainty rounds of buttered toast. This is an American recipe.

Savoury Oysters

Allow half the soft roe of a bloater and an oyster for each person. Have ready some fried croûtons of bread. After removing the beards, fry the oysters in butter with the roes. Arrange a nice piece of roe on each croûton and an oyster on the top. Sprinkle a few grains of cayenne pepper on each, then a squeeze of lemon-juice, and serve very hot. This is a very nice savoury.

Orlys of Oysters

Blanch some large oysters, press them slightly between two dishes till cold, then slit them open—without quite severing them—squeeze a little lemon-juice inside, and fold the oysters together again. Dip them in some frying batter, and fry in hot fat till they are quite crisp. Drain, and pile them up high on a fish paper, and garnish with cut lemon and fried parsley. This makes a nice entrée.

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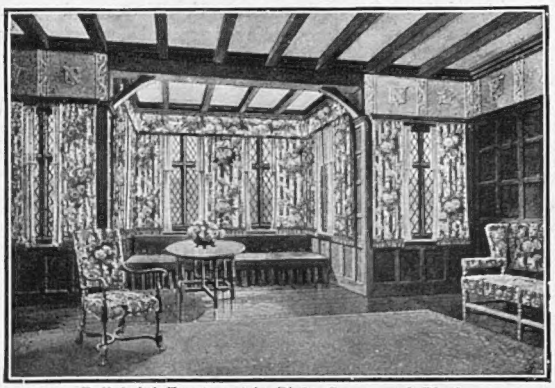

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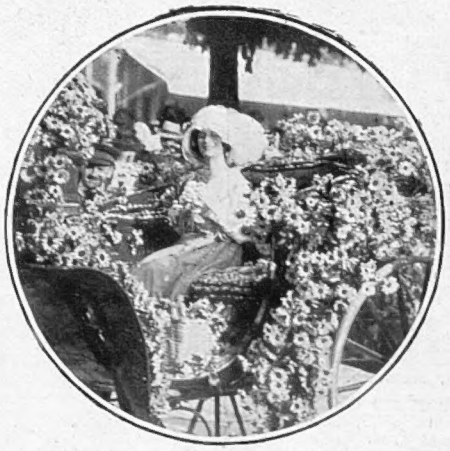
The Editor's Box

"Typhoon" Still Moving

Although *The Big Game* continued to be well received by large and appreciative audiences, Mr. Wentworth Carroll reluctantly decided to end the run at the New from Saturday last. Mr. Laurence Irving made Mr. Carroll a particularly tempting proposal in order that the triumphant career of *Typhoon* should not be brought prematurely to a close. Consequently *Typhoon* was on Monday, September 8, produced at the New, and will continue until the conclusion of Mr. Carroll's tenancy. Transferred respectively from the Haymarket, the Queen's, and the Globe, this stirring Japanese drama has thus been moved for the fourth time.

Toilet Soaps

Messrs. John Knight are known in both hemispheres as producers of soaps, but they are more than that. They are connoisseurs. It is safe to say that every tablet of soap leaving their manufactories is a guarantee of satisfaction. Messrs. Knight have brands to suit all skins, and are constantly adding to these. In fact, it is our pleasant duty to congratulate them on recently producing such a novelty in soap as their perfumed Castile Toilet Tablet. This is a soap of velvety smoothness, giving a beautiful soft lather in use, while the perfume is such a pleasant one that it is in itself a strong reason why this particular soap should be in constant use. Other specialities of Messrs. Knight comprise Terebene Soap and Ariston Bath Tablets of various perfumes. The former can be well recommended for the sick room, as it is a reliable preventative against infectious diseases, and softens and purifies the skin.



Photograph *Köhn*

Mme. Pavlova

The famous Russian dancer at Baden-Baden, going to the battle of flowers recently held in this delightful Black Forest resort

A Great Literary Discovery

What is described as the most fascinating and notable human document seen for many years has just been discovered in Paris by a distinguished French author. This writer, after ten years work, has brought to light a collection of letters written by Juliette Drouet, a French actress, to Victor Hugo. Becoming devotedly attached to the great novelist when he first noticed her playing a humble part in *Lucrezia Borgia*, Juliette followed him in his exile to Brussels, Guernsey, and Jersey, where she inspired some of his greatest poems. Her letters to him—passionate and tender outpourings of her devotion—number in all 15,000, and of these a careful selection is now being prepared for publication The entire copyright for the English language throughout the world has been secured by Mr. Stanley Paul, who has engaged the services of a lady, well-known in London Society and in literary circles, as editor and translator.

Madame Tussaud's Exhibition: New Attractions

Always up-to-date, Madame Tussaud's Exhibition now contains several fresh models, which are proving very attractive to the numerous visitors. The exhibition was never more popular than it is at the present time, and no efforts are being spared to maintain its high traditions.

Royal Appointment

Messrs. J. H. and J. Brooke, of Folkestone, have been honoured with the Warrant of Appointment as wine merchants to His Majesty the King.